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CANADA'S NEWSPAPER FOR UKRAINIAN STUDENTS



*I KNOW THAT WE'RE NOT UKRAINIAN, BUT EVEN I KNOW
THAT THAT ISN'T A TRADITIONAL UKRAINIAN DANCE STEP!*

A convict with convictions

John-Paul Himka

Release Shumuk!

He is sixty-six years old and has spent most of his life in prison. He has never killed anyone, nor robbed anyone. His health is completely broken. In mid-December of this year he will face the alternatives of death or liberation; he has no say as to which of the two he'll receive.

Danylo Shumuk has always displayed extraordinary courage in following his convictions. As a teenaged peasant in Polish-ruled Volhynia, he joined the outlawed Communist Party of Western Ukraine. He paid for this with almost six years in a Polish prison. During the two years of Soviet rule in Western Ukraine (1939-41), Shumuk saw the ideals of his youth translated into a ruthless policy of forced collectivization and mass repression. In 1941, the NKVD imprisoned him because his brother was declared an "enemy of the people." When war broke out later that year between Germany and the USSR, the Soviet authorities massacred thousands of political prisoners in the NKVD cellars of Western Ukraine. But others, including Shumuk, were sent out virtually unarmed into combat against advancing German troops. Shumuk was captured and incarcerated in a German POW camp in which 30,000 Soviet prisoners of war were to die of starvation, but Shumuk escaped after two months.

He joined the anti-German resistance in 1943, not in the ranks of the Red Partisans, since he had decisively broken with Communism, but in the ranks of the Nationalist-led Ukrainian Insurgent Army (UPA). Until his capture by the NKVD in December 1944, Shumuk worked as a political instructor in UPA. He never engaged in battle. Much that he saw in the Nationalist resistance sickened him: the massacre of non-Ukrainian civilians and the paranoid, fratricidal slaughter within the UPA and Organization of Ukrainian Nationalists. He emerged from the struggle with a profound hatred of

totalitarianism, whether internationalist or nationalist.

In 1945 the Soviet authorities sentenced Shumuk to twenty years of hard labor in Siberia. One chilling incident, indicates the kind of conditions people had to endure in the Gulag. At one point he was transferred, along with other prisoners, to a new camp. The prisoners were greeted by a guard with a crowbar standing

near two wagons full of human corpses. The guard climbed on the wagons and ostentatiously smashed open the heads and ribcages of the corpses. Such was their welcome to the camp.

Shumuk struggled against the brutality and in 1953 took a leading role in a two-month strike at a Norilsk labor camp.

He was eventually released in 1956 as part of the de-Stalinization process, but in

1957 he was again sentenced to ten years in labor camps. The re-sentencing was a direct result of his refusal to become a KGB collaborator. After serving his term, he was released in the fall of 1967.

He used the next few years to write his memoirs, which circulated in samvydav and were subsequently published in the West (*Zaskhidnym obriem*; Paris, 1974). The KGB dis-

covered the memoirs and re-arrested Shumuk in January 1972. He was once more sentenced to ten years in the camps, to be followed by five years of internal exile.

Shumuk's outspoken views have earned him enemies among Ukrainians in the West. His powerful memoirs, with their criticism of the Nationalist leadership during World War II, enraged the Bandera faction of the Organization of Ukrainian Nationalists. Moreover, in the mid-1970s Shumuk was the most consistent opponent of the messianism of his fellow political prisoner, Valentyn Moroz (subsequently released to the West). Thus, Shumuk's convictions have not only made him a prisoner for thirty-seven years of his life, but have also undermined the strength of any campaign to release him by alienating the most vociferous elements of the Ukrainian diaspora.

Today Shumuk is in Camp No. 6 of the Potma penal labor complex near Sosnovka in the Mordovian ASSR. He will stay there until mid-December, when he will be transported into exile. Given his age, his health and the conditions of transport, it is likely that the journey will kill him. He has expressed this fear in a letter to relatives in Canada. Along with the dangers, however, the move presents certain opportunities. For instance, if Soviet authorities were to decide to release him to the West, the moment of transfer from the camps to exile would be the most opportune. Between now and mid-December it is necessary to let the Soviet authorities know whether we want Shumuk dead or free.

So what can you as an individual do? At the very least, write a letter to the Soviet Embassy (285 Charlotte St., Ottawa K1N 8L5) appealing to them to release Shumuk on humanitarian grounds. Thirty-seven years in prison and labor camps. Isn't that long enough to pay for having the courage of one's convictions?



Danylo Shumuk is sixty-six years old and has spent most of his life in a prison.

Winnipeg conference report

Mark Ferbey

Visible symbols and the arts

Academics, students, artists, and concerned Ukrainian-Canadians met on 6-7 November at the University of Manitoba in Winnipeg to discuss various elements of Ukrainian culture in Canada. The conference, which was co-organized by the Canadian Institute of Ukrainian Studies (C.I.U.S.) and the department of Slavic Studies at the U. of M., was called "Visible Symbols: Cultural Expression Among Canada's Ukrainians". The six sessions on the two-day seminar focused on Ukrainian Canadian material culture, fine arts, music, dance, symbols, and the politics of culture. Thirty speakers addressed over

one hundred participants, many of whom contributed a great deal to the discussion forums following each session. The opening remarks on Friday the sixth by Javoslav Rozumnyi of the U. of M.'s Slavic Studies department attempted to give the conference a specific focus and aim. Referring back to inspirational conferences such as SUSK's (Ukrainian Canadian Students' Union) Ukrainian Festival of the Arts in the 1970's, Professor Rozumnyi offered the opinion that although the Festival's results inspired many of the participants to develop fresh ideas on Ukrainian Canadian arts and culture, the

impetus behind the new objectives soon lost all enthusiasm. Suggestions of a Ukrainian-Canadian Arts Council and a Ukrainian-Canadian Arts Catalogue simply lacked concentrated initiative to be seen through to fruition. Rozumnyi continued his remarks by stating that the "Visible Symbols" conference's approach to Ukrainian-Canadian culture must first proceed with the discussion of the phenomena of Ukrainian-Canadian culture and the objectives and forms it takes.

Rozumnyi's observations helped to outline the goals of the weekend gathering, all the presentations which followed

his opening remarks varied from skillfully crafted presentations to mere information packages. Among the more thought-provoking sessions was the paper by Radoslav Zuk on "Material Culture", and the entire panel discussions on "Dance" and "In Search of Symbols." The following are some highlights from these three sessions.

Montreal architect Radoslav Zuk talked about the Ukrainian-Canadian identity crisis in the context of material culture. Zuk argues that the basic dilemma faced by the Ukrainian-Canadian artist was how he or she can proceed in producing quality Ukrainian-

Canadian art when one does not know what constitutes Ukrainian-Canadian art. He suggested that by relying on visible symbols many artists cover up deficiencies in cultural content and this in turn creates a "superficial visible culture". Later, Professor Zenon Pohorecky from the University of Saskatchewan humorously illustrated this concern by presenting an image of a painted embroidered motif on an exterior of a house in the slide show accompanying his talk.

The session entitled "In Search of Symbols" was one of

(Cont'd Page 15)

Inside: Jim Fleming, Ivan Franko and a tribute to Wasyk Kohut...

Hiking in Poland

Wally Lopatynsky

Recent developments in Poland have had an enormous impact on all facets of life in that country. Not least of all, Polish liberalization has led to changes in the regime's official and unofficial nationality policy. Thanks to the political rebirth and atmosphere of change, the Ukrainian community has experienced a renaissance in their organized life, and many segments of the community are expanding the scope of their activities and plans.

One of the most obvious examples of this renaissance has been the vitality of the newly-formed Union of Ukrainian Students in Poland. (*Spilka Ukrainskykh Studentiv v Polshchi SUSP*). The Union, which was organized in May of this year, held its first major function in early August, a two-week long hike and cultural camp involving about 120 university and senior high school students from across Poland. The successful camp (called a "Raid") was all the more incredible when one considers the obstacles the students continue to face in gaining recognition and support for the group.

Raids are a very popular summer activity for young people in Poland. For the past 5 or 6 years small groups of Ukrainian students have been meeting informally to hike in the Carpathian Mountains in the south-east corner of Poland.

This is an area which was historically inhabited by Ukrainians and ended up in Poland because of various political factors. After the Second World War this mountainous region became the scene of protracted military and political campaigns — in opposition to the USSR and the Polish government — led by the Ukrainian Insurgent Army (UPA) and other political and nationalist groups. As a consequence of this unsuccessful struggle, the vast majority of Ukrainians were forcibly evicted in the late 1940s and moved en masse to the northern and western reaches of Poland. For the next 30 years the Ukrainian population and their cultural, religious and organizational life, was severely repressed: a process which has only been slightly reversed in the past year.

Now, the sons and daughters of Ukrainians resettled from the region return each summer to spend a few weeks in their parents' homeland. The participants in the Raid tour the area, visiting old Ukrainian villages and the few Ukrainians who were allowed to remain behind. They observe and study the mountain lifestyle and culture of the local people, most of whom are Lemkos. Of special interest are the numerous Ukrainian wooden churches, many dating from the eighteenth and nineteenth centuries and decorated in traditional Byzantine style. Where possible, the hikers actually live with the Ukrainian villagers, sleeping in barns and haylofts and helping in the farm's daily chores. This contact with the local population is particularly important because many Ukrainians in the region still hide or deny their heritage in fear of Polish chauvinism.

The participants of this year's Raid were divided into four groups of about twenty-five and one smaller group which travelled on bicycles. Each had a similar routine, following separate itineraries and routes planned by the Students' Union. The groups generally hiked ten to twenty kilometers a day through the beautiful mountain countryside spending nights in tents or haylofts. Besides visiting churches and sights of cultural and historical interest, the groups also had full social programmes that generally revolved around evening sing-songs, parties and impromptu performances.

The Raid ended with all five groups and numerous guests meeting for two days in a Ukrainian village called Pollany. Like the rest of the Raid, this was organized by the Students' Union and was really the first official meeting of the organization's members and supporters. The whole body was welcomed by the acting executive of SUSP, and the occasion was used to discuss the future plans and goals of the fledgling union.

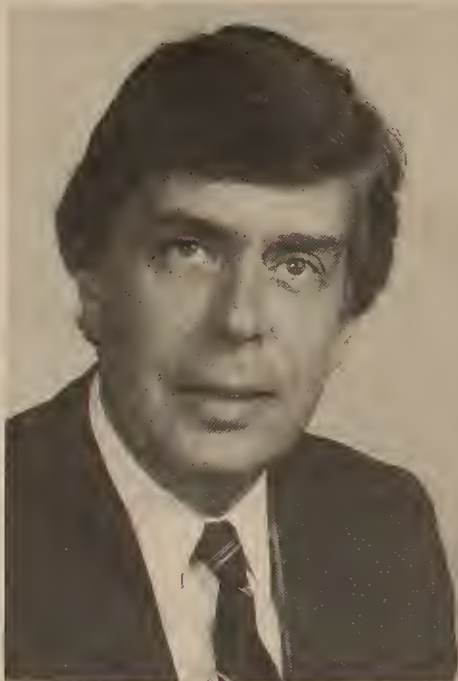
In addition to organizing the Raid, the union has played an active role in the restoration and operation of a small museum in the highlands depicting the life of the local inhabitants. They have both helped in the cleaning and preserving of artifacts, and in the preparation of new expositions. Moreover, Polish-Ukrainian students are hoping to take on the responsibility of a music and performing arts festival scheduled to be held in Gdansk in November. Called the "Molodizhny: Yarmarok," the festival caters to the young Ukrainians of Poland and will probably be attended by over 1000 people.

But the Union of Ukrainian students in Poland faces considerable obstacles in these and other future activities. Besides the continuing problems regarding their official status, there are historically bad relations between Poles and Ukrainians to be overcome. Surprisingly, there is also the indifference, if not the hostility, of the official Ukrainian community's leadership. These people fear asserting their right, for various reasons and strongly oppose the students' initiative and independent organization. Finally, the death of experienced Ukrainian student activists contributes to the administrative and organizational problems confronting the group. However, the tremendous enthusiasm and confidence of the students almost guarantee success for the new organization. Despite many deterrents they are quickly developing into a large and creative student movement.



MSBL

Jim Fleming interview



Multiculturalism Minister Jim Fleming

Jim Fleming, Canada's Minister responsible for Multiculturalism was in Winnipeg recently to address a conference on "Multiculturalism and Education."

Student: Ten years ago Prime Minister Trudeau initiated multicultural policy in the country, and at that time I don't imagine the people who were charged with implementing it had a very good idea exactly what to do. Since then the multicultural idea has been disseminated throughout various institutions in our society. Where do you think it has been recognized and where do you think it still has to go?

Fleming: I think now that a lot of communities that wondered whether they had a place in Canada or not — and felt they should have — have now seen the process and the programs long enough to say 'yeh, we are full players'. And we know that. The problem is a whole lot of other Canadians don't still recognize the fundamental policy, which is multiculturalism is not ethnic minority groups, it's not the non-anglophone or non-francophone — it's everybody. And then you have a set of programs within that to deal with different challenges.

I guess I'd say that if in the first ten years we've got the foundation pretty well laid — although it always needs a little adjustment and propping up —

what we really have to do over the next ten years is to make the superstructure envelope everybody. Because right now there are a lot of Canadians who don't fully recognize that it's based on equity, human rights, social justice, and the rights of an individual to never be second class because he isn't on one thing or another.

Student: Do you think that the entire federal bureaucracy has become sensitized to the issue of multiculturalism? Or are there still some departments that somehow think 'well this really doesn't relate to us, please don't bother us'?

Fleming: I'm amazed you asked that with a straight face. No, I don't think all the federal departments are sensitized to it, and that's not a big damnation of public servants. They get tied up in their own area of jurisdiction. That question is the essence of the problem: in society, in our major sectors including the public service, unfortunately the people there (too much at the top) and also the thinking there, doesn't reflect the real sense of the human mix of this country. And there's a job to be done. What I argue is that the job to be done cannot be done by one person — I will become a token and an excuse for it not to happen. I must help other people to get up and go to whomever is not doing it right and say 'why aren't you doing it right, you aren't reflecting Canada.'

Student: Are there any programs run by the multicultural department aimed at reaching civil servants?

Fleming: Sure there are. I sit at the table, I write letters and say 'you don't reflect on that policy', have you considered the effect that would have on ethnic minorities, 'what are you doing here'. I go to the cabinet table when Order-in-Council appointments are being made and I'm saying 'I just listened to twenty names and there was nothing there that indicated to me a proper mix of the reality of Canadian society' — though you can play a dangerous game there too, because marriage and names — it's hard to tell.

I guess I'm able in a number of ways through my own initiatives to sensitize people to share, who sit around the table at the Social Development committee sessions. A lot of the politicians in my party come out of areas where there's a very diverse community and they get it well and they carry it out with their ministers. So sure, it's happening. I'm just saying it's not in perfect form by any means.

Student: How about other levels of government? Have the provincial governments and the municipal governments taken up their share of the responsibility in developing multicultural concepts in their administrations?

Fleming: It depends on what provincial government and what municipal government you talk about. In our very major cities, where there's a very great mix of people, largely the record's pretty good. In some of the smaller communities it hasn't moved as rapidly — even though there's a mix, there isn't the same numbers and so on, and the same pressure to recognize the reality. This country develops at different speeds on different roads: that's just its reality. But surely what's fundamental is to get the philosophy recognized and accepted: that multiculturalism is simply the definition of what Canada is in human resource terms. Then it's to start to prioritize in different areas according to the mix of the problem, what you do about it.

As for the provinces — Alberta's a leader; Ontario is coming along very well; Mr. Levesque, as he tries to build his separate state, suddenly has recognized the ethnic communities after blindness for a long time; B.C. is showing some initiatives. But there's still some distance to go.

Student: One last question. What achievements do you want to be remembered for in your term of office, as the person responsible for multiculturalism? What kind of areas do you want to work in, specifically?

Fleming: Oh, you know if I thought that I'd really done ... putting multiculturalism in the constitution as a foundation stone, that's something I can refer and point to as a publicly-elected person, and say 'I'm very proud of that'.

If I can do something to really get us to deal and combat with racism, I'd really feel proud about that. If there's something deep down inside me that I'd like to do something about, it's immigrant women, because they can't speak loudly, they're not a political force, and a lot of

Rachel Pratt. Small-town girl out to conquer the big city. Pick the winner.

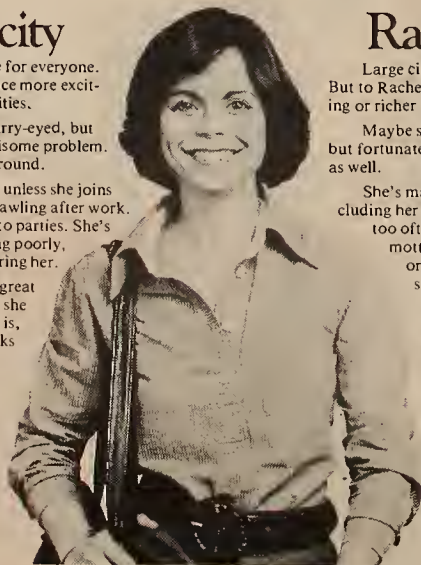
The city

Large cities may not be for everyone. But to Rachel there's no place more exciting or richer with opportunities.

Maybe she is a little starry-eyed, but Rachel has a far more worrisome problem. She's on a social merry-go-round.

Her day isn't complete unless she joins her friends for some pub-crawling after work. Much too often, pubs lead to parties. She's getting too little sleep, eating poorly, and her boss now regrets hiring her.

Rachel thinks it's all a great adventure. She forgets why she first came to the city. Truth is, unless she wises up and backs away soon, small-town girl may very well wind up big-city loser.



Rachel

Large cities may not be for everyone. But to Rachel there's no place more exciting or richer with opportunities.

Maybe she is a little starry-eyed, but fortunately for Rachel, she's a realist as well.

She's made some wise choices, including her decision on drinking. Not too often, not too much, is Rachel's motto. That goes for beer, wine or spirits, no matter where she is or with whom.

The interesting thing is, her moderate lifestyle hasn't made Rachel less popular. Nor has it made the city a less exciting place. It's just making her stronger. Strong enough to win.

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The Yugoslavian experiment

Our century is a century of experimentation and, of course, those who experiment meet with varying degrees of success. In large part it happens that unforeseen findings surface almost as often as the expected or sought for ones. However, one must concede that the account you are about to read is no great revelation, or perhaps not even a revelation at all. What follows is the thought which haunted me for several years before I convinced myself that it did not happen out of the ordinary.

I should point out that four factors contributed to the development of the opinions expressed in this article: 1) my recent visit to Yugoslavia, the country whose communist officialdom insists daily that theirs is the freest country in the world; 2) the Yugoslav media's historical assessment of the role of various Yugoslav nationalities during the Second World War; 3) the Yugoslav regime's crackdown on dissent; and most of all 4) malicious comments presented to the world in most Western books, studies and articles concerning Yugoslavia.

It is well-known, for instance, that the Yugoslav Communist Party has a monopoly on political power — i.e., elections provide a hundred percent vote in support of the Communist Party. Secondly, Yugoslavia maintains a federal structure comprising six socialist republics, which is to say it is a multinational state. And thirdly, Yugoslavia enforces state economic planning.

These three basic facts alone are more than sufficient to demonstrate that Yugoslavia is ruled by a dictatorship and that freedom or liberty in the Western sense does not exist in this "freest country in the world." Three additional details further support the implicit argument that Yugoslavia has modelled itself on the Soviet Union, an argument which I intend to reinforce with my observations on the social and political life of that country. Essentially, I want to make the case that this satellite country not only established a communist system based on the model of the motherland of communism, but also developed its own brand of Stalinism.

A brief historical summary of who the former Yugoslav leader was and how he attained the highest posts in the Yugoslav Communist Party provides me with a convenient point of departure as well as shedding some light on the topic at hand. It is a well-known fact that Tito spent a good portion of his life serving Stalin as a Comintern official. According to Tito's own public acknowledgement, he was not chosen by the Yugoslav Communists as their leader; rather, Stalin entrusted him with the highest function in the Yugoslav Communist Party in 1935. This, of course, was well before the establishment of the modern Yugoslav state and its monolithic power. Tito came to power in the early 1940's thanks to both the military help of the British and Americans and the entry of the Red Army into Yugoslavia. In 1943 he was declared marshal, and Commander-in-chief of the army and head of state. Tito not only held all of these titles and functions until his death in 1980, but even more telling, in 1972 Tito had himself proclaimed the "president of state with an unlimited term of office."

It is not widely known that in the immediate post-war years Tito unleashed an unprecedented reign of terror in

Yugoslavia. In a typically misleading fashion, one source reports that Tito's regime at this time "seemed the most orthodox and progressive of Central European communist satellite states, the most advanced on the road to complete transformation into a replica of the Soviet Union."

A former Vice-President of Yugoslavia, President of the Federal Parliament, and a Member of the Politburo and Central Committee, Milovan Djilas — a man who was imprisoned under Tito from 1956-1961 and from 1962-1966 — repeatedly notes that Stalin "never missed an opportunity of letting Tito and his communists know that they were not in the same league as he was, and that their job was to learn from the 'Soviet example.'"

In 1948, fearing for his own position of power, Tito turned against Stalin. As one observer points out: "Tito resented the domination of his Russian Communist Party comrades and the tendency of the Russian secret police to treat Yugoslavia as a subordinate satrapy." Quite simply put, the Yugoslav leader wanted to be head of his own state, and thus refused to share power with Stalin. After all, he believed in self-management all his life.

This split in the monolith of international communism was, of course, welcomed by the West. As a result, Tito became the friend of the West and the "symbol of Eastern Europe's yearning for freedom and independence," as one "champion of human rights," former U.S. President Jimmy Carter, later described him. Tito's defiance of Stalin led to what eventually became a widespread practice in the West: essentially, anyone who declares independence from Moscow is immediately characterized as a champion of freedom and a friend of the West. Many fail to see that with Tito's betrayal of Stalin a very paradoxical turn of events took place. Tito's break with Moscow, and particularly with Stalin, did not imply a break with communism. What is more, Tito never parted with Stalinism as a philosophy, but rather employed it as a key element in building the road towards his goal of "self-management." In other words, Tito developed what might be described as a Yugoslav brand of Stalinism, or Titoist-Stalinism.

This paradox is more real and profound than it seems at first glance. For the longest time, as we know, communist ideology was identified totally with the Soviet Union. Hence, the international communist movement condemned Yugoslav Communists for "revisionism and ruffianism." Under pressure of such charges the Yugoslav leadership felt strongly obliged to demonstrate its fidelity to communist principles and decrees. Thus, it was only after the break with Stalin that complete orthodox Stalinization was introduced and enforced in Yugoslavia. In the ensuing internal purges in Yugoslavia, typically Stalinist methods were employed by Tito to consolidate his hold on power. He denounced and betrayed his colleagues in the Yugoslav Communist Party leadership; he liquidated all political opposition; he brutally persecuted religious believers, exterminating or imprisoning hundreds of Catholic clergymen; and he introduced such terrible prisons as Stara Gradiska, Goli otok and Lepoglava — modelled on Soviet concentration camps — where thousands of political prisoners were im-

prisoned and tortured.

One would be at fault, of course, not to acknowledge that after the Soviet-Yugoslav break in 1948, there were indeed attempts toward decentralization and democratization in the Yugoslav government apparatus and economy. Initially Stalinism was openly criticized and then later defined as a "bureaucratic deformation of socialism and a pragmatist and dogmatic revision of the basic scientific tenets of Marxism and Leninism." It is also true that in the early fifties Tito opened up the borders and allowed people to travel "freely" in and out of the country. It was during this time that the so-called "more humane" reforms and revisions such as decentralization and the implementation of workers' self-management in the Yugoslav economy were introduced. And the policy of "nonalignment" was also subsequently forged in this period. Unfortunately, and contrary to many interpretations in the West that these efforts marked an "unorthodox approach to the development of communism," these reforms were nothing more than attempts by Yugoslav communists to solve two key problems: 1) how to (re)define communism, and 2) how to bolster the economically bankrupt state. While the Titoists failed to find a viable solution to the latter, they did manage to establish a definition of the former. In order to successfully present themselves to the world in a new light, i.e., as a "democratic" society, they were forced to revolutionize traditional

Marxist-Leninist theory. Thus, Titoists began to insist that "communism, socialism, and humanism, although not identical, are not essentially different." Essentially, they argued that Communism is merely a "transitory period" on the road from capitalism to humanism. In this way, communism is linked with the emergence of humanism.

This is, indeed, a much greater paradox (if not a joke) than the contradictory break with Stalinism, because once again the practice is quite different than the rhetoric. Despite the government, party and economic reforms, Yugoslav Communists have always remained faithful and still remain true to the basic principles of totalitarian system. As one Yugoslav economic expert has candidly observed: "Our self-management system is a mixture of totalitarianism and anarchy, but, it is the best we have." A professor of political sciences at Zagreb University recently commented that the Yugoslav Communist Party "morally and ideologically pleads for anti-Stalinist alternatives, but in practice it is keeping its state structure, administrative potentials and comprehensive possibilities." Asked what he ultimately meant by this jargon, he replied: "In Yugoslav terminology state administration and its means are synonyms for Stalinistic administration, dominance and coercion."

There is a widespread and accepted practice in Yugoslavia for the authorities to say one

thing, think another and do a third. Moreover, the Yugoslav Communist Party and its secret police intimidate people in all walks of life at every opportunity, so as to keep the population in fear of being declared enemies of the state, this being sufficient to merit punishment by the severest penalties. They too, like Soviet authorities, apply the most modern techniques in carrying out these repressions. The system of oppression no longer kills people outright, but it merely kills the humanizing element in them. Just as in the Soviet Union, a Yugoslav citizen must suppress his conscience and thoughts and submit to the blueprint the state has drawn for him. And that is the modern twentieth century Yugoslav definition of humanism.

Sorry

The *Student* collective wishes to apologize for the following "author credit" omissions from the October 1981 issue: "Students in Poland unite" written by Annelena Szuch, "Refugee status denied students" written by Mark Ferbey, "Student: Moving Up and On in the World" written by Mark Ferbey, "SUSK Eastern Conference Report" written by Olga Sochan, and for "Kolumnyuka — Counting the Contradictions" written by Lawrence Kinakin.

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BLOG-NOTES



Georgians Protest

Two hundred Georgians took to the streets on 12 October to protest Russification in their republic. The demonstration took place in Mshketa, just outside the Georgian capital of Tbilisi. About a thousand Georgians had demonstrated in Tbilisi itself this past March. In 1978 a large demonstration in Tbilisi had demanded that Georgian be recognized in the constitution as the national language. (*Globe & Mail*, 26 October 1981, p. 2.)

Cause to Confiscate

The Polish industrial city of Katowice became the focal point of government-Solidarity conflict in September when the authorities confiscated the local Solidarity bulletin for its allegedly anti-Soviet content. The Western press was not very specific about why the bulletin was censored, but a Tass report of 24 September provided these details: "It published openly provocative materials in which events connected with the liberation of the peoples of Western Ukraine and Western Byelorussia are examined in a false light."

A Case of Arrested Potatoes

Russians are getting all steamed up about what *Izvestia* newspaper has called the case of the arrested potatoes. Most of them think it's highway robbery. N. Kazmin of Rostov province in southern Russia, the owner of the missing potatoes, is boiling with anger, according to his letter of complaint in the government daily. Mr. Kazmin, unable to buy a stock of potatoes for the winter in his own drought-hit province, drove north in his car at the end of August into neighbouring Voronezh province. He bought 216 kilos of potatoes for 125 roubles (180 dollars) in a private peasant market and headed for home. But on his way out of the village he was stopped by a police sergeant who confiscated his driving licence. He and his wife were taken to the station.

"On what basis are we being detained?" Mr. Kazmin demanded. He was told the Chairman of the local town council had ordered the police to stop all vehicles carrying potatoes and force the drivers to sell the arrested vegetables to the state. Mr. Kazmin refused, and went with two other drivers, whose potatoes had also been impounded, to tackle the town council Chairman in person.

"When Comrade Pisarev learned why we had come, he started shouting at us, called us speculators and used all kinds of coarse language. I looked at him and could not believe that a representative of Soviet power could behave like that," Mr. Kazmin wrote to *Izvestia*. When the Council Chairman shouted, "Get out of my office or I shall have you all locked up," Mr. Kazmin admitted defeat. He took his potatoes to the State

Purchasing Office, where he received half of what he had paid for them.

"We have 60 roubles missing from the family budget and no potatoes," Mr. Kazmin complained. His letter to *Izvestia* was backed up by people with similar stories to tell — not just about carloads but about whole truckloads of potatoes "arrested" by the police.

A trade union leader from eastern Ukraine complained that he had sent a truck to Gomel province in Byelorussia to buy potatoes for his construction workers. But on the way home the truck was stopped by the police and its cargo seized. "The truck has been standing there three weeks and the potatoes are starting to spoil," he told *Izvestia*.

A truck driver, sent to Gomel province from Rostov to find potatoes, was forced by the authorities to sell those which he had bought for 30 kopecks a kilo for a mere twelve in return. And a group of workers from Kirovograd, in central Ukraine, were even more unlucky. They paid 25 kopecks for their potatoes and were told to sell them for eight.

Izvestia published the letters without comment. But *Izvestia's* decision to air the writers' grievances suggested that Soviet authorities believed the complaints were justified.

A large proportion of the Soviet potato crop, a staple food in many areas, is grown and sold privately. But last year's harvest was a disaster and potatoes have been in short supply this year as well.

(*Reuters*, 3 October 1981, as reported by John Morrison)

The Marinov Plan Drahomanov Returns

Dr. Stefan Marinov, the Bulgarian dissident scientist who claims to have disproved Einstein's theory of relativity, has done one better. He now claims to have achieved the alchemists' ancient dream of discovering an easy and sure way of getting rich. Marinov has revealed his method in a full-page advertisement in the scientific journal *Nature*. It is simply to write letters, sealed with red wax, to the Soviet dissident Andrei Sakharov, who was to have been patron of an international scientific conference organized by Marinov in 1977. Twenty days before the conference was to start the Bulgarians committed Marinov to a psychiatric clinic and sent telegrams to intending participants explaining that the conference was postponed for "fear of an earthquake".

Marinov, who has lived in Italy since leaving the clinic, says his letters to Sakharov are never delivered. He insures them at a cost of just over £2 each. After about six months the Italian postal service pays him insurance of about £170 for each undelivered item. Marinov says he is about to buy a splendid villa on the Italian coast on the proceeds.

If his method should now be adopted by a few million people, he adds, it could bankrupt the Soviet Union, who have to reimburse the Italians; lead to the USSR's expulsion from the international postal union; or mean the sack for thousands of KGB agents in Russian post offices, and the normal delivery of post to Soviet citizens.

(*from The Times of London*, 2 October 1981)

Mykhailo Drahomanov, the leading Ukrainian political thinker of the nineteenth century, is being rehabilitated in the Ukrainian SSR. Since 1972, when Petro Shelest was ousted as party secretary, no works favorable to Drahomanov have appeared in the Soviet Ukrainian press. On 16 October, however *Literaturna Ukraina* published an article by Serhii Bilokin which broke the ban on Drahomanov. Bilokin refers to Drahomanov as "the brilliant philologist, profound ethnographer, wonderful historian... one of the outstanding activists of his time", he also quotes Mykhailo Pavlyk's characterization of Drahomanov as "the leading modern Ukrainian cultural figure and politician". The rehabilitation of Drahomanov confirms that the Shcherbytsky regime is seriously pursuing a rapprochement with the Ukrainian intelligentsia. (See Roman Solchanyk, "*Literaturna Ukraina* on M. P. Drahomanov: The First Step towards Rehabilitation?" *Radio Liberty Research*, RL 425/81, 27 October 1981.)

Book review

A 'do it yourself' guide to Hungary

Marcela Papp

Zeno, the father of dialectics, would not need to worry about finding paradoxes today: they exist in abundance. He would be hard put, indeed, to find situations which are not paradoxical. The theory of accumulation which is derived from Zeno's dialectics has its counterpart in my theory of "permanent shortage." This theory prevented me from succumbing to the attractions of the "philosophy of concrete" pursued by the commune, and, at the same time, helped me to acquire what existed or did not exist (as the case may be).I grew up on dialectics and I owe a debt of gratitude to its inventor, Zeno, that I have been able to find my way through the paradoxes of contradictory true statements, as laid down by the law of dialectics. Unlike so many of my contemporaries who were unable to make use of the doctrine, I have not lost my faith in dialectical materialism. Scarce goods can be conceived of as a moving body which neither moves where it is in existence, nor is at rest where it is in existence....

Do it Yourself: Hungary's Hidden Economy, by Janos Kenedi.
London: Pluto Press, 1980

Hungary's "hidden economy" is not so hidden any more. At least not since this hilarious account of how bribery, back-door dealing and knowing the "right people" have come to play such an important role in the daily life of the majority of wage-earners in this socialist land. Hungary has a curious reputation in the world — we don't know much about it. We know that it is part of what we call Eastern Europe (although Hungarians insist that it is part of Central Europe). But we also know that it is more "liberal" than the rest of the "Bloc" countries. Many tourists from the West, for example,

visit Hungary for a comfortable — even luxurious — holiday. But what tourists see in Hungary is hardly the whole story. As Kenedi says at the beginning of his book: "No part of this story is true. Just the whole of it." Certainly he presents a picture that is compelling, amusing, and a bit sad.

Do it Yourself is based on Kenedi's own personal experience of "how he built his house." Sounds simple enough — but it's not. The house could only be built by using the "hidden" economy, or, as I have heard it called more often, the "secondary" economy. What exactly is the hidden economy? Well, in Hungary most people work in the first economy — large state enterprises, co-operative farms and big state farms. As the book says:

In the Hungarian political economy all enterprises are, in theory, state-owned. However, to compensate for the built-in inflexibilities of large organizations — especially in the services sector — individual craft workers and artisans are allowed to operate under certain conditions. They are fully licensed by local authorities, but heavily taxed and not permitted to employ more than a few helpers — "exploitation of labour" having been abolished....

This in turn, has given rise to contractors, go-betweens, people who oil the contacts between state firms, individual operators and final customers.

These kinds of people work in the hidden economy, but what is most unique about this is that they are, in the main, already "officially" employed by the first economy, the "state sector." Moreover, these workers depend in large measure on what we have heard referred to "the black market." Let me give you an example.

Kenedi talks about the "state-lorry driver." He probably makes about 4000 forints (the official rate of exchange today is 30 forints to the American dollar), but this is not a real indication of comparable wealth or poverty. He also siphons off gasoline from his truck and sells it on the side. "Nobody's allowed to pay 10,000 forints to a driver — that's a director's salary. But they have to. Below 8,000 forints you wouldn't find a monkey to sit in the driver's seat." The question is — how is this contradiction overcome? Kenedi explains that his employer "knowingly" gives drivers lose in miserly wages, they gain on the swings of freely flowing petrol. The black market is as viable here as it is elsewhere in the world. People need to supplement their official incomes!

Author Janos Kenedi is a well-known figure in the Hungarian opposition. He and Maria Papp live in Budapest, though both are blacklisted from work. He edited *Profile*, one of the first (1978) samizdat publications in Hungary, which featured partial essays and poetry, short stories and anecdotes. In August 1980 Kenedi was one of seven Hungarians prevented from travelling to Poland to express support for Solidarity. To quote British reviewer Joe Singleton, "to join the small band of unemployed dissidents in Hungary is not an insignificant achievement."

Quite simply, *Do it yourself* makes excellent reading. It's full of the irony we all need when we get closeted away with our own causes and good deeds. Certainly, every activist might take to heart the following tongue-in-cheek remark by the author: "I could find pleasure less spiritual than the rewards of doing good: I could smoke long cigars, or joints — maybe they would offer a vision of a better world." Despite the lurking pessimist inside Kenedi, he concludes that the authorities just might "take to heart my experiences as related here and recognize the maxim that when you close one door, another will invariably open."

A report on a minority . . .

On Romania's Ukrainians . . .

Ukrainians in Romania are the third largest national minority in that still ethnically heterogeneous country (about 11 percent of Romania's 23 million inhabitants are not Romanian; the largest minority is the Magyars, followed by the Germans). The exact number of Ukrainians in Romania is difficult to establish. *Ukraine: A Concise Encyclopedia* estimated that 120,000 Ukrainians lived there in 1971, but official Romanian statistics from 1956 had recorded only 68,252 Ukrainian inhabitants. Recently, in a seminar at the Canadian Institute of Ukrainian Studies in Edmonton (29 September 1981), Dr. Iosif Antochi, professor of education at the University of Bucharest, cited a figure of 60,000 Ukrainians currently residing in Romania.

According to Dr. Antochi, about half of Romania's Ukrainians are dispersed in various cities across the country. The rest are concentrated in four regions: (1) near Suceava (part of the former Austrian province of Bukovina); (2) in the Maramures region (formerly part of Hungary); (3) in the Danubian region known as Dobruja; and (4) in the Banat in the

southwest. The Ukrainians in Dobruja are descendants of Zaporozhian Cossacks who moved to the region after the destruction of the Sich in 1775; in Dobruja, which was then part of Turkey, the Cossacks established the so-called Transdanubian (*Zadunais'ka*) Sich. The 6,000 or so Ukrainians who live in the Banat are the descendants of migrant woodcutters.

The Ukrainian-language press in Romania is represented by the fortnightly newspaper *Novyi vik* (New Age), which is published in Bucharest. Most of the paper is filled with accounts of the achievements of Comrade Nicolae Ceausescu and is geared to nurturing loyalty to the Romanian Socialist Republic. One can find very little in the publication about the nature of Ukrainian life in Romania, or about Soviet Ukraine. The only real local color is provided in the rather interesting literature section of the paper. There is also a Ukrainian-language publishing house in Romania called Kriterion. Kriterion's main focus is literature in the Ukrainian language, but recently it has published a Romanian transla-

tion of the work of a local Ukrainian poet named Ivan Kovach (Kovach).

Ukrainian-language education in post-war Romania began with the school reform of 1948. Since then there have been established a chair of Ukrainian language and literature at the University of Bucharest, three lycea (secondary schools), a few teachers' colleges and a network of primary schools. Ukrainians have the right to take university entrance exams in their native language. According to Dr. Antochi, Romania published 19 new school text books last year. In 1981 over 2,000 children attended Ukrainian kindergartens, and 8,648 attended Ukrainian elementary schools (grades 1-8); there were 1,257 day students and 206 evening students in the Ukrainian lycea, and 908 in the Ukrainian industrial lyceum. Of 78 Ukrainians attending Romanian universities, 28 were studying Ukrainian language and literature. Dr. Antochi also noted that there were 31 Ukrainian students enrolled in Romanian technical institutes (polytechnica).



Istvan Gyongosy

. . . and a minority report

. . . and on Romania's Romanians

An interesting feature of today's Romania, is what one resident has described as its "increasingly fascistic character", i.e., "fascist" in the strict sense of the word, not in the loose sense used to describe any oppressive system. Extreme nationalism and chauvinism, especially against the ethnic minorities (Hungarians, Germans, Ukrainians, etc.) has been a fact of life since Ceausescu's ascent to power in the 1960s. Since that time, Hungarian and German (Saxon) school children (whose ancestors have been living in Transylvania for almost a thousand years) have become used to being labelled barbarian invaders, oppressors or intruders in their school history books, while being taught a version of the history of the Romanian nation — the Daco-Roman Continuity theory — that has very little scientific substantiation. This theory, "proving" the "two-thousand year-old" history of the Romanian nation, is official policy in "socialist" Romania and no holds are barred in proving its tenets, including the falsification of archaeological, historical

and linguistic evidence, and the destruction of archeological finds (e.g., of 9th-century Hungarian horse graves.)

Extreme nationalism is also displayed in official poetry. One anthology, "Hymn to the Romanian Land", includes nationalist poetry praising the "glorious two-thousand year-old past of the Romanian nation" (in nearly every poem that phrase, or a variant of it, is used). One particularly interesting poem uses a fallacious image of a poet reflecting on his racial past: he is sitting on the sturdy shoulders of his peasant father, who in turn sits on the shoulders of his peasant father, and so on, all of which forms a "glorious column reaching two-thousands years in the heavens" — a kind of updated version of the *Brames Stadtmusikanten*. But the regime does not stop at racial glorification. For several years now, Ceausescu has taken to being photographed wearing the tricolor sash and holding the staff of state (i.e., sceptre). Since he appointed himself president as well as First Secretary of the Romanian Communist Party he has begun

to resemble more and more the monarchs of pre-war Romania. The slogans on streets and factories now read "Glory to Ceausescu and his Party". This year a three-hundred page book, entitled simply *Omaggio*, saw the light of day, dealing with, of course, "comrade" Ceausescu.

To complete the trend towards fascism (Nationalism, Chauvinism, glorification of the leader), the anthem of the "Iron Cross" (the pre-WWII Romanian Fascist party) was reinstated last year as the National Hymn — with a changed text. The kindergarten-age "falcons" (militaristic and nationalistic children's groups organized by the state) have also resumed wearing the tricolour uniform of the Romanian Fascists. Monuments to important Romanian Fascists, such as the museum dedicated to the winter Octavian Goga (a minister in the Iron Cross government), are becoming commonplace. The only step remaining to complete the process would be to revise the official "communist" ideology to conform to the increasingly "fascistic" reality.

Peregrinas



- The Ukrainian community in Canada took another step forward recently with the appointment of the first Ukrainian chancellor to a major Canadian university. Mr. Peter Savaryn, an Edmonton lawyer, Ukrainian community activist and the former president of the Alberta Progressive Conservative Party, was named to the prestigious post at the University of Alberta. Ukrainian students at the U of A are reportedly already lining up at the new chancellor's office to appeal marks, library fines and parking tickets, and to apply for jobs as teaching assistants.

- The popular CBC radio show "Sunday Morning" recently carried an interesting report on a three-day novel competition sponsored by one of Canada's more unusual publishing houses, Vancouver's Pulp Press. This year's winning entry among the two hundred submissions was a seventy-two page work authored in the mandatory three-day period by a Winnipeg native named Ray Serwilo, who a couple of years ago had a short story titled "Baba" published in *Student* (June 1978). Titled *Accordion Lessons*, Serwilo's hastily-written epic is set in Winnipeg's north end Ukrainian ghetto and relates a university professor's nostalgic reminiscences about good old beer-and-polka days in the community. Serwilo is himself a frustrated accordionist who wishes the instrument was more highly regarded and yearns to see it interpreting jazz. His novel is going to be published in March by Pulp Press, but we are presently arranging to give *Student* readers a sneak preview of it by including an excerpt in our December issue.

- "The Indian as Ethnic" article in the previous issue of *Student*, is a revised version of an article which originally appeared in the *Edmonton Journal* in 1975. It is part of a collection of essays by George Melnyk to be published in December under the title *Radical Regionalism*. The book will be available (for \$6.95, paper) through NeWest Press at #204 - 10711 - 107 Avenue, Edmonton, Alberta, T5M 0W6.

- Ukrainian parents are often upset when their sixteen-year olds start to puff a little dope — that is Ukrainian parents in the West. In Ukraine itself the feeling is quite different, as is evident in the following ditty taken from a Soviet Ukrainian children's book. Indeed, little Liana-Marijuanochka, barely old enough for kindergarten, is held up as model "pusher" for her friends:

Liana-Konoplianochka

Liana has a squirrel and kitten,
Liana also has a bear cub.
Liana brings them joy,
Out of the goodness of her heart,
And feeds them in the morning.

The goldfinches have named her
Liana-Marijuanochka,
Because she would give them hemp
And water in a glass.

That's how they lived;
She fed them and rolled them up.
But what happened suddenly?
She - got - things - mixed - up!
She mixed-up everything;
She quickly gave milk to the squirrel,
A handful of hemp to the bear cub,
Some nuts to the kitten
And a bowl of honey.
Because Liana got excited (i.e., high)
She rushed off to kindergarten
For the first time,
In the morning.

You can find the original in *Chubaryky - Chubchyky*, by Volodymyr Kolomiets (Kiev Veselka, 1980, p. 8), but the original interpretation is entirely our own.

- This fall, while Ukrainians were celebrating the 90th anniversary of their settlement in Canada, a somewhat more sombre anniversary was being commemorated in southern Saskatchewan. Fifty years ago, a coal miners' strike involving many immigrant Ukrainian labourers took place in the town of Estevan. A demonstration march from nearby Bainfall to Estevan on 29 September 1931 was broken up by police who fired upon the strikers. When the smoke cleared, two miners (Julian Hryshko and Nick Narvan) lay dead in the street, and a third (Peter Markareus) died later from wounds received in the encounter. The memory of the fallen strikers was honoured recently by the erection of a small memorial in Estevan, and the staging of a new play by Rex Deverall, "Black Dust: Estevan 1931." It was performed by the Globe Theatre of Regina, during a national theatre conference and festival. It seems unfortunate that the memory of these and other "victims" of the good life in Canada is usually ignored during "celebrations" of Ukrainian settlement. Perhaps it has something to do with the fact that the tombstones of the dead strikers bore the blunt inscription "Murdered by the R.C.M.P." — later chiselled off by the police in the interests of maintaining their image as defenders of "justice" (i.e., private property).

- The Edmonton Ukrainian Sports Club is planning a variety of activities that should be of interest to many Edmonton-area residents. From 4 - 6 December they'll be hosting a chess and checker tournament open to the public each evening after 6 p.m. at Norwood's Narodni Dim Hall. And on 31 December they're staging a New Year's Dance at the same location featuring music by Dumka. Tickets cost \$20 per person and are limited in number; you can order them by calling the *Student* office at 424-5218, or phoning Fedir Petrychukowych at 453-2506 if you speak Ukrainian.

UKRAINIAN OPERA: ONTARIO

October was a big month for lovers of Ukrainian opera in Southern Ontario, as the Canadian Ukrainian Opera Association premiered its production of S. Hulak-Artemovsky's major work, *Zaporozhets za Dunaiem*. The company performed before a near capacity crowd at Hamilton Place on 18 October, and before a full house at Toronto's O'Keefe Centre on 29 October.

The action of the opera is set on the banks of the Danube, circa 1800, where the Zaporozhian Cossacks and other Ukrainians are living in exile under the rule of the Turkish Sultan. The central character is Ivan Karas (Leonid Skirko), who spends much time trying to cope with his nagging wife, Odarka (Hanna Kolesnyk). Karas dreams of returning to Ukraine. Their adopted daughter, Oksana (Irena Welhasch), also wishes to return to Ukraine together with her sweetheart, Andriy (Bohdan Chaplinsky).

One day, the Sultan (David Varjabed) visits Karas' village in disguise in order to better understand the Cossacks' true feelings. He meets Karas, who tells him of Cossack heroism in battles. The stranger offers Karas an opportunity to attend the Mohammedan festival, which the Sultan himself is supposed to attend. Karas leaves for the festival dressed as a Turk named Urhan.

Meanwhile, Oksana and Andriy have decided to escape to Ukraine under cover of darkness. A Turkish patrol sees them and gives pursuit.

Karas returns from the festival and decides to tell his wife Odarka that he is no longer a Cossack but a Turk, and that he intends to start a harem. Odarka complains bitterly about her fate, when the Turkish soldiers and an emissary arrive with their captives, Oksana and Andriy. All the villagers are summoned to hear the penalty for these

runaways. To their surprise, the Sultan's edict gives permission for the villagers to return to Ukraine. Karas explains that he had warned the Sultan that the Cossacks would revolt if they were not granted their liberty. The villagers all thank God for their good fortune and a betrothal ceremony then takes place. The opera concludes with a traditional hopak.

In reviewing the Canadian Ukrainian Opera Association's production of *Zaporozhets za Dunaiem*, one is faced with a dilemma. Does one compare this production with the standard amateur Ukrainian productions usually staged in community halls, or does one judge according to standards that one would use in reviewing a professional production by the Metropolitan or Canadian Opera Company? Using the former criteria, the performance was an unqualified success. Using the latter criteria, there were problems with the Canadian Ukrainian Opera Association's presentation.

The resolution of this dilemma is not as simple as it may appear at first glance. While we should encourage all efforts towards professionalism, it is also easy to be overly-critical. Many of those involved in this production were not professionals. They should be commended for undertaking such a massive venture in the first place and doing a reasonably competent job in the process.

Bearing in mind this qualification, the remainder of this review will attempt to judge the production according to the second set of criteria, in the belief that constructive criticism can only aid us, as a hromada, towards attaining true professionalism in all our endeavours.

Vocally, the production was quite satisfying,

with Irena Welhasch's portrayal of Oksana in the Hamilton production being especially memorable. (Unfortunately, this was not the case in Toronto. It was announced that both she and Hanna Kolesnyk were under the weather but had consented to perform anyway).

In fact, on the whole, the Toronto performance was weaker than the presentation in Hamilton. Not only were both female soloists indisposed, but the acoustics at the O'Keefe Centre also worked against the show there. The ceiling above the stage is much higher, with the result that it was more difficult to fill the O'Keefe auditorium with sound than it was at Hamilton Place. This hampered both the soloists and the chorus, which, for the most part, performed well.

One cannot, however, say the same about the orchestra. The Hamilton Philharmonic Orchestra performed in a decidedly unpolished and lifeless manner, despite conductor Wolodymyr Kolesnyk's attempts to inject spark and zest into the orchestral numbers.

The largest problems with the production were the acting and the staging. The soloists sang their arias and delivered their lines in a wooden manner, and there were a few cases of over-acting in the fashion typical of most performances of Ukrainian plays. There was one notable exception, however: Maksym Kolesnyk's portrayal of Selikh-Aga, the Sultan's advisor was absolutely delightful. He played the character with extreme ease and smoothness, and evoked much laughter from the audience in the process.

The staging was also unsophisticated. To quote one Toronto critic: "the staging... was in the traditional stand-and-deliver style, with the huge chorus looking very much like a huge chorus and

A SECOND LOOK AT



"I won't believe it until I get on that plane," said Anatoly Advievsky this spring, but this time, Vervovka did make it to Canada.

From most points of view, the recent Vervovka tour was a great success though this opinion probably wouldn't be shared by the picketers who handed out leaflets and paraded with signs as the huge audiences crowded through the doors. I do, however, think the picketers did every concert-goer a valuable service: their "non-hooligan" style of protest reminded us about Afghanistan, Soviet oppression and the propagandistic aspects of the town. And these facts should not be forgotten. Still, I bought tickets for shows in Toronto (Massey Hall), Kitchener and Hamilton. I do sigh heavily when I think of the thirty-seven dollars I contributed to the capitalists who brought Vervovka to Canada and the communists who sent them. Culture and politics cannot be separated.

Whenever Vervovka performs in Soviet Ukraine, the concert invariably opens with a couple of odes to Lenin and the Party. The second half features a few Russian selections: "After all, comrades, the art must reflect our glorious socialist and internationalist era, da?" Actually, "Kalinka" and a Russian folk dance had been programmed for the group's second act on the Canadian tour, but being smart politicians and businessmen (perhaps even anticipating the picketers) they avoided provocation and offered a display consisting strictly of Ukrainian music, song and dance, including some of their "folksiest" material. They even pulled the *Kolomyika* by Vienna's Andriy Hnatyshyn out of their archives. If only soloist Nina Matvienko could have come with the group, it could have been said that they sent us their best. It would have taken a very keen listener to pick out the *tarashchantsi* (Bolshevik fighters of the early 1920s) in the last verse of "Ne hrymy, v stepakh hudut," and a few bars of "Slava, slava..." in the

climax of the *Hopak*. Indeed, isn't it interesting that "Stepom, stepom" has become so popular in Canada when it is really about a Red Army soldier and not a nationalist partisan...

In the performances which I saw in Eastern Canada, Vervovka presented six dances. Each show opened with *Privitalnia*, which employs a *potpourri* approach in featuring dancers dressed in costumes from various regions of Ukraine, together in a single dance. One regional style after another is briefly given the spotlight in this unoriginal dance. It was done before by Pavlo Virsky in *My z Ukrainy*, and by numerous other Soviet and Canadian choreographers following his lead. One notable segment featured the dancers ringing hand-bells in waltz time to "*Oi u hali, pry Dunaiu*." Originally choreographed in Lviv by a man named Petryk, *Bells* can be seen in the old video *Ukraino pisnia moia*, which has been around for years. Before the customary offering of bread and salt, Vervovka's dance of welcome also predictably included a Transcarpathian section and, of course, a little *Hopak* to get the audience warmed up.

Holubka, the second dance, was choreographed by Yaroslav Chuperchuk. In addition to being recognized for his own performing talent, Chuperchuk earned his artistic reputation by directing the ensemble *Halychyna* in Lviv, which is known for its highly ethnographic style. Chuperchuk took themes and steps from the village and tried to capture their characteristic qualities, expanding and amplifying them for the stage. We, in Canada, have not been exposed to very much of this kind of material, and thus many people giggled self-consciously when the men waddled into lines, shaking their heads and grinning. Another memorable theatrical moment was the entrance of the women. Even the music seemed to tiptoe as they glided diagonally across the stage, arms back and chins forward, just like real *holubky* (that is "doves," or "little darlings").

TARIO STYLE

Dana Boyko

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the principals heading for the footlights." One had the distinct impression that the chorus could not sing unless it was standing in a reasonable facsimile of a standard choir set-up. In Hamilton, this problem was compounded by a stage that was not quite large enough to fit the entire chorus comfortably, giving the impression of a mob scene at times. The O'Keefe's larger stage was able to accommodate all the players more comfortably.

The opera could have benefited from some editing as well. Some of the passages of spoken dialogue were interminably long. And the decision to end the opera with a hopak could also be questioned. Ending the opera with a dance number, even the hopak, proved to be an anti-climax, especially since in this production we already were entertained with two hopaks in the second act, making the finale somewhat redundant. Moreover, the Yavir Dance Ensemble looked decidedly out of place in the opera; the choreography by Bob Wojchekowsky seemed better suited to a Caravan pavillion than to the village setting of Zaporozhets. Their performance raised the question: which came first — the choreography or the music?

Notwithstanding these criticisms, audiences at both performances were treated to some excellent entertainment. On the whole, both presentations were enjoyable and Emil Telizyn's set design was first-rate. The Canadian Ukrainian Opera Association is to be congratulated for taking on the challenge of such a major production. One can only hope that they will continue and build on the experience they have gained in staging first *Kupalo* and now *Zaporozhets za Dunaem*.



Pointeater

Andrij Nahachewsky

K AT VERYOVKA

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In keeping with ethnographically-correct practise, Chuperchuk used spoken verses in the production, thereby adding a new dimension to the characters created by the male and female performers. This technique is virtually non-existent in Ukrainian dance in Canada, although *Holubka* and other dances from Halychyna's repertoire have been documented in publications. (See, *Kiev Mystetstvo* 1972, 215 pp)

Maryna, the third dance, was originally a *khoro vod* from the *Kupalo* ritual in central Ukraine. The stage version follows fairly closely the dance as it was recorded in an ethnographic study. It was first published by Hryhoriv Hryhoriev in his *Zbirnyk ukrainskykh narodnykh tantsiv* (Kiev, 1957), and later reprinted in New York and in both editions of Humeniuk's *Ukrains'kii narodni tantsi* (Kiev, 1962, 1969). Veryovka's choir members actually performed the dance as they sang, very much in the original folk style. Avdievsky presented *Maryna* in low light, with women sitting downstage holding candles and *vinky* (wreaths). Adding to the ritualistic concept was the appearance of figures representing life-spring, and death-autumn. Around both of these figures was a ring of girls, moving lyrically and balletically in long, pale *sorochky*. The symbols obviously related to the cult of *Maryna*, but we would have understood its subtleties better had we seen it in context. Reportedly, Avdievsky created an entire *Kupalo* folk opera-ballet which was completed right up to the last technical rehearsal before it was scrapped. One suspects the images of these mysterious figures derive from this source.

The men also had their chance on the floor, while presenting their *Zaporozhets*, which was choreographed by L. Kolinin. Of course, this is a standard item in any Ukrainian dance repertoire. Again Pavlo virsky must be credited for originally establishing this genre. Derivative versions of this dance (such as Avramenko's) simply do not equal

the original because they do not present the *sich* and the character roles with the same theatrical explicitness. Although the mime and blocking lacked clarity at several points in the *Veryovka* rendition, the dance did succeed in projecting a great deal of energy and the audience responded enthusiastically to it.

Overall, the solos and technical movements were well executed and much more highly-polished than comparable Canadian efforts. A slippery floor marred *Veryovka*'s performance at Massey Hall, but no such problems were encountered in Kitchener and Hamilton, where the shows were superb. Of course, excellent vocal support from the choir and the variety of costuming added a great deal to the total effect.

The second half of the concert opened with Clara Balog's *Boikivski Zabavy*. Balog is the long-time dance director of the *Zakarpatskyi khor*, and like Chuperchuk, she is one of those rare choreographers who still deals primarily with folk material, preseting it in an authentic form. She is fortunate to live in Uzhorod, where remnants of the old Transcarpathian folk culture are still to be found, having already disappeared in most other areas.

Authenticity was somewhat spoiled, however, when the women did full turns in the final melody of the dance and revealed they were wearing tiny *pidtychky* (slips). I suppose that's showbiz. It would be fascinating to compare Balog's choreography to that of Mykola Zhukovin, who has used the same music, but that of course, could take an entire article in itself.

Oledsiy Homin, the director *Veryovka*'s dance troupe choreographed their next dance, the *Kozachok*. The *sharavary* and *plakhty* were brown, a colour seldom seen in such costumes. The quality of the dance was nice and light (as a *Kozachok* should be), incorporating a little flirting

(*Veryovka Continued on Page 12*)



ORKESTRA CHERVONA KALYNA

Chervona Kalyna
CKP 1

- | | |
|-----------------------|----------------------------|
| 1) Fialka | 1) Charivna divchyna |
| 2) Akvarel | 2) Poslukhai, divchyni |
| 3) Pisnia hubovi | 3) Banduryste, orle syzyi |
| 4) Letiat niby chakvi | 4) Proshchania |
| 5) Nezabutnia liubov | 5) Liubysh, chy ne liubysh |
| 6) Iz syrom pyroph | |

Oksana Tromsa — lead vocals, background vocals
Oleh Dekajlo — bass guitar
Orest Tarasjuk — drums
Orest Wirstiuk — Farfisa Transvox accordion-organ, Sano accordion
Rostyslaw Dekajlo — electric and acoustic rhythm guitars, vocals
Oleh Sochan — acoustic piano, Fender Rhodes and Yamaha electric pianos, Oberheim synthesizer
Borys Wirstiuk — tenor saxophone, Gramur orchestrator, Arp string synthesizer, accordion

Over the years we've come to associate a certain distinctive sound with Ukrainian bands who ply their trade on the eastern American seaboard. For the lack of a more appropriate label, let's call it the continental sound, a term which in this case applies to repertoire, arrangement and instrumentation. The repertoire consists predominantly of tangos, waltzes, rhumbas and off-beat polkas; arrangements are usually glibly, striving for a full-orchestrated effect, with vocals assuming secondary importance; and instrumentation keys on accordions and synthesizers, acoustic piano, straight rhythm guitar, and a horn section whenever possible. In short, it's the music you expect to hear when you descend onto the dance floor, after fighting your way through a horde of Ukrainian mothers anxiously scanning the crowd for eligible doctors and lawyers upon whom they'll try to foist their marriageable daughters, at the annual Labour Day zabava at Soyuzivka.

First to hit upon the musical combination in question were Bohdan Hirniak and the Tempo Orchestra back in the 1950's. Following in their wake in the 1960's and 70's were the likes of the Chervona Ruta orchestra, Izmarah, and Iskra. Now, the first continental offspring of the 1980's — Chervona Kalyna. The musical sextet Chervona Kalyna bases its operations out of New York, although I suspect it branches out into Connecticut and New Jersey as well. The group's debut offering — Orkestra Chervona Kalyna — represents a synthesis of 25 years of the Ukrainian continental sound. It's smooth, it's glossily-packaged, it's carefully-aged. The same can be said for good scotch whiskey; unfortunately, Chervona Kalyna doesn't go down quite as easily.

The musicianship demonstrated by Chervona Kalyna is more than adequate; Oleh Sochan and Borys Wirstiuk's keyboard work actually borders on imaginative fancy occasionally. Selection of material for inclusion on the album is by-and-large good, featuring several original compositions and covers of some interesting if obscure tunes previously recorded only by equally-obscure Soviet Ukrainian groups. Vocals, if nothing else, are on key. So where's the problem?

The major criticism of Chervona Kalyna can be traced back to two fundamental weaknesses: poor musical arrangements and lack of intensity and depth. So intent is Chervona Kalyna on sounding smooth that all emotional ebullience is lost. There are no raw edges here, and raw edges are exactly what is required by some of the material the group takes on. Instead, Oksana Tromsa's vocals meander aimlessly; whether it's an original love song like "Nezabutnia liubov" or a hard-rocker like "Charivna divchyna" (recorded originally under the title "Charivna boikivchanka" by the Byelorussian group Samotsvyet in 1972), her classically-trained voice is rooted at one arduous plateau and refuses to budge. With no vocal back-up or variation to speak of demonstrated on the album, it becomes boring listening. As mentioned above, Oleh Sochan's keyboard technique is tremendous, but his well-executed runs and trills begin to pale after hearing them cut after cut, especially when they're inappropriately employed. And Borys Wirstiuk's tenor sax leads seldom stray beyond the realm of the tame, even when they should be wailing. Combined, it makes for a performance devoid of sensitive interpretation of repertoire, and lacking any emotional range.

From the perspective of musical arrangements, Chervona Kalyna misses the boat in both imagination and understanding. From the vocal arrangements, which are rarely more than simple harmonic thirds, to the underplaying of guest artist Mike McMahon's lead guitar skills, Chervona Kalyna's sophomore approach is always painfully in evidence. Not even the overuse of almost every synthesized sound effect cliché can mask the lack of imagination. And when the band attempts to transcend the tried and true, it tends to stumble miserably. Taras Shevchenko, I imagine, would turn in his grave at hearing "Banduryste, orle syzyi" performed as a polka; not to mention that the instrumental bandura introduction to the piece is entirely inappropriate given what follows. In taking on "Liubysh, chy ne liubysh", first recorded by Kiev's Charivni Gitary in 1976, the sensitive, teasing quality of the original is missing from Chervona Kalyna's cover.

A couple of bright spots on this studio effort; namely, Oleh Sochan and Borys Wirstiuk's writing abilities. Both are capable of composing interesting tunes, full of hooks and potential. Sadly, these talents are for the most part buried in the end product, which features a full "fat" mid-range, a muddled bottom end, and an often-empty or lacking upper register.

An inauspicious debut for Chervona Kalyna. With some perseverance and a concerted aim at creativity, next time around may result in something more credible. But in this go-round, on the Ret Sends Ya 4 Star Rating Scale: Chervona Kalyna scores *½.

Wasył Kohut 1951 - 1981



Wasył Kohut

Wasył Kohut, the popular musician and songwriter, died suddenly in Toronto on Monday 16 November at the age of thirty. Kohut fell ill during a band rehearsal the previous week and had to be rushed to hospital where he died four days later, having never regained consciousness. His death was attributed to an aneurism. Kohut is survived by his wife Joanne, his parents, Mr. and Mrs. Hnat Kohut of Sudbury, Ontario and his sister Nadia Hlatky of Ottawa.

Kohut's death occurred on the even of a series of concert performances that were to launch a new album, *Camouflage*, by a renamed and reorganized group, Masque, comprised of former members of CANO. A national tour had been planned to promote the new disc and the revamped group for sometime this winter.

It was the second time that tragedy had struck in the midst of the talented, mostly Sudbury-born musicians; one of the founding members of CANO, Andre Paiment, died shortly after the release of their second album, *Au Nord de Notre Vie*, in 1977. The record featured one of Kohut's most moving compositions, a song titled "Spirit of the North."

Kohut will be missed by his many friends and by all CANO fans. His hauntingly beautiful violin solos gave CANO's music — which successfully blended

rock, folk and jazz elements — a unique lyrical quality and an emotional depth seldom encountered in popular music. But his untimely passing was an especially cruel blow to the development of Ukrainian-Canadian music. His adaptation of "Rushnychok" — "Earthly Mother" on CANO's *Eclipse* album — is regarded by many to be the best synthesis yet of North American and Ukrainian musical forms. Furthermore, Kohut was very much interested in continuing the work he had begun with "Rushnychok," and was even considering the idea of doing an entire album on a Ukrainian theme. Shortly before his death he had attended a performance by Petro Perih and the Holubtsi at CYM's Christie Street Hall in Toronto, and was to meet with the group later in the month to discuss the possibility of writing some material for them.

Sadly, that collaboration was not meant to be, and we can only speculate as to what it might eventually have led to. Wasył did, however, leave young Ukrainian musicians with a standard-setting example of the kind of fusion possible between traditional and contemporary musical forms.

We, on the Student collective who followed Kohut's career closely (see *Student*, May-June 1980); extend our heartfelt sympathies to Wasył's wife, family, and fellow musicians in Masque.

Doremy Fasola's classical review



Leonid Hrabovs'ky, *Symfonichni fresky* (Symphonic pictures), op. 10. Great Symphony Orchestra of the All-Union Radio, Igor' Blazhkov (cond.)
Myroslav Skoryk, *Kontsert dlia orkestra* ("Karpats'kyi") (Concerto for orchestra — "Carpathian") Ukrainian SSR State Symphony Orchestra, Volodymyr Kozhukhar (cond.) Melodiya 33CM 03833-34(a) (stereo).

Readers of this column may recall that Leonid Hrabovs'ky is a member of the Kievan *avant garde*, a group of B. Liatoshyns'ky's students who are trying to expand the horizons of contemporary Ukrainian concert music. While the work recorded by Baley, Grativich and Turetzky is an unlikely candidate for a Melodiya disc, the *Symfonichni fresky* are a different matter. Granted, the work under review is not as atonal and *avant garde* as the *Triu*, but the main reason why this dissonant work was recorded at all may be the subtitle: *Za motyvamy malynukiv B. Prorokova* ("Based on B. Prorokov's pictures" "It must never be repeated").

The *Symfonichni fresky* are hardly the first musical works based on a painting or on a collection of them; M. Musorgsky's *Pictures at an*

Exhibition are a well-known precedent. And just as few people are familiar with Hartmann's pictures (no great loss — they might have gone to a well-deserved oblivion if not for Musorgsky's composition) so likewise when B. Prorokov may some day be forgotten, Hrabovs'ky's work will remain in the concert repertoire of symphony orchestras.

The *Symfonichni fresky* are a series of tonal poems dealing with a problem which still haunts mankind. Wars are nothing new, one may object — wars have been with us since the dawn of mankind. True enough, but until the 20th century they were largely localized conflicts which affected mainly the combatants themselves and the population in their immediate vicinity. Citizens had a fair chance to survive wars. With the advent of modern war, especially nuclear warfare, this has changed. At the touch of a button entire countries can be wiped off the face of the earth, and even the future of life on this planet can be put into question by a thermonuclear exchange of major proportions.

The spectre of war is constantly kept alive before the Soviet populace by various means, artistic and otherwise. Yet rarely have its horrors been so eloquently portrayed as by Hrabovs'ky. Each of the seven movements express a different aspect of the tragic impact of war. The first movement,

"Author's preface," sets the mood of the horrors to come. The titles of the later movements deal with various aspects of war: Alarm (2), Air raid (3), Ruins (4), a mother's grief (5), and the city that has become a symbol of the ravages of modern war — Hiroshima (6).

The work concludes with a course (7). It is noteworthy that Hrabovs'ky has entitled this movement "Proklyattia katam" (Damnation to hangmen). He understands that the culprits are not only large warmongers. A hangman may kill only one human being at a time but this does not change the vile nature of his craft; he is still waging war on mankind. War does not take place only on battlefields or in the skies over defenceless civilians — what goes on in dungeons of various secret police agencies (whatever the colour of the uniform) is also war, and it must be damned.

The colour scheme of *Symfonichni fresky* is dark (this is no *Wellington's Victory* or *1812 Overture*); Hrabovs'ky achieves this by using woodwinds in the low registers — bass clarinet, bassoon, alto saxophone and English horn. The horror is further augmented by the use of dissonant harmony. This is certainly not easy listening music or even serious listening music. Its chief appeal is to the mind. Humanity must fully grasp the terror of war because "it must never be repeated."

(More Meister Page 12)

Ivan Franko

This year marks the 125th anniversary of the birth of Ivan Franko (1856-1916), the Galician Ukrainian writer, journalist, scholar and political activist. Franko was born the son of a village blacksmith in Nahuievychi (today the village of Ivan Franko, Drohobych raion, Lviv oblast). Upon completing secondary school in Drohobych in 1875, he entered Lviv University where he joined the Russophile student organization *Akademicheskii kruzhok* and contributed to its journal *Druh* (Friend; 1874-7). Guided by the Ukrainian radical Mykhailo Drahomanov, he worked together with Mykhailo Pavlyk to reorient the association and its journal to Ukrainian and socially progressive positions. Franko, Pavlyk, and others were arrested in 1877 and convicted in 1878 of membership in a secret socialist organization. Both the Russophiles and national populists (*narodovtsi*) denounced the accused in the press and ostracized them from public life; Franko's engagement to Olha Roshkevych was broken off as a result of his notoriety.

From 1878 to 1881 Franko worked closely with the Polish socialist movement in Lviv as contributor and sometime editor of its newspaper, *Praca* (Labour; 1878-81), and as its leading theoretician; he was author of a Polish-language socialist "catechism". In 1879 and co-author of the first Galician socialist programme in 1881. In 1883 he wrote for Drahomanov's Russian-language newspaper *Volnoe slovo* (Free Word) in Geneva, during which period he also attempted to establish an independent Ukrainian-language socialist press. In 1878 he helped Pavlyk publish *Hromadskii druh* (Friend of the Commune), *Dzvin* (Bell) and *Molot* (Hammer), but these were suppressed by the police. In 1879-80 he published a series of radical booklets (*Dribna biblioteka*) and in 1881-2 was the main contributor to the left-wing journal *Svit* (World), which collapsed because of a lack of subscribers.

Since a radical Ukrainian press was unable to survive in Galicia, Franko accepted an invitation to contribute regularly to the national populist newspaper *Dilo* (Deed; 1882-4) and *Zoria* (Star; 1883-6). Political disagreements, however, put an end to this collaboration. Except for a brief interlude when Franko wrote for the journal *Pravda* (Truth; 1888-9) and *Dilo* (1889-90), he stayed clear of the non-radical Ukrainian press into the late 1890's. Franko preferred working in the Polish press, which initially allowed him more latitude of opinion and paid better. His main source of livelihood for a decade (1887-97) was his work on the staff of the democratic newspaper *Kurier Lwowski* (Lviv Courier).

By 1890 the socialist current had attracted enough adherents to allow the formation of the Ruthenian-Ukrainian Radical Party. Franko helped draft the party programme and for a decade thereafter had a decisive influence on the party press and the shaping of policy. He ran as a Radical parliamentary candidate three times (1895, 1897, 1898) but was unsuccessful because of government manipulation of the elections. In the factional strife that dogged the party, Franko aligned himself with Drahomanov and Pavlyk in opposition to the "young Radicals," who advocated independent Ukrainian statehood and a social democratic (Marxist) programme.

In the 1880s-90s Franko was arrested three more times (1880, 1889, 1892) and otherwise persecuted for his convictions. The most painful blow came in 1894-5 when he was denied the chair of the Ruthenian literature at Lviv University (renamed the Ivan Franko University in 1940), although clearly he was the most outstanding candidate. After graduating from Chemnitz University in 1891, he had studied Slavic philology in Vienna under the eminent Slavist Vatroslav Jagic and received his doctorate in 1893. He had contributed numerous articles to Russian and Polish scholarly journals: *Kievskaya starina* (Kievian Antiquity; 1884-95), *Kvarfalkn Historisch* (Historical Quarterly; 1888-9, 1892, 1895) and *Wisla* (Vistula; 1892-4). He had also founded in Lviv an important Ukrainian literary and scholarly journal, *Zhytlye i slovo* (Life and Word; 1894-7). Moreover, Franko had not only studied Ukrainian literature, but achieved recognition as one of its foremost representatives.

Franko's literary career had begun when he was still a gymnasium student in 1874 with the publication of verses in *Druh*. Much of his poetry was politically barbed, satirizing or denouncing the conservative elements in Ukrainian society, depicting the plight of the peasantry and summoning them to struggle. A collection of these poems appeared in 1887 (2nd ed., 1893) under the title *Z vershyn i nyzyn* (From the Heights and Depths). His short stories and novels, written in the spirit of Zola's naturalism, also dealt mainly with social problems, particularly the lot of oil workers in Boryslav: *Boa Constricor* (1878; revised editions appeared in 1884 and 1907) and *Boryslav smilatsia* (Boryslav is Laughing; 1881). He won prizes for his historical novel *Zekhar Berkut* (1883; 2nd ed., 1902) and his drama *Ukradene schastie* (Stolen Happiness; 1893). He also published a number of long poems, the most notable of which were *Lys Mykyta* (Mykyta the Fox; 1890) and *Moisei* (Moses; 1905).

A turning point in Franko's literary development, and that of Ukrainian literature as a whole, is marked by the publication of his lyrical collection *Zviale lystie* (Withered Leaves) in 1896. In a

literature traditionally dominated by social, national and ethnographic themes, this collection was the first harbinger of modernism; it focussed on the intimate emotions of an overpowering, but hopeless, love. Franko had begun writing the poems in 1886, when he fell in love with Celina Zurowska, though he married, out of pragmatic considerations, Olha Khoruzhynska.

The years immediately following the appearance of *Zviale lystie* were emotionally and politically turbulent for Franko. In 1897 he published an essay in Polish, "Nieco o sobie samym" (A Bit About Myself), that raised a scandal among the educated Ukrainian public, so vehemently had Franko expressed his distaste for its pettiness and hypocrisy. In that same year, however, he also alienated Polish society by an article published in the Viennese newspaper *Die Zeit*, to which he contributed regularly (1895-1905). The article, "Ein Dichter des Verrathes" (A Poet of Treason), argued that the great Polish romantic Adam Mickiewicz glorified treachery. Ostensibly literary criticism, the article actually sprang from Franko's discontent with earning his living as a Polish journalist and his bitterness over the 1897 parliamentary elections. It resulted in Franko's complete exclusion from the Polish press.



125th Anniversary of Ivan Franko

Late in 1897 the Shevchenko Scientific Society, presided over by the historian Mykhailo Hrushevsky, hired Franko as editor. From 1898 to 1907 he edited the Society's cultural-political organ, *Literaturno-naukovyi visnyk* (Literary and Scholarly Herald), which he fashioned into a journal of exceptional quality. He also served as director of the Society's Philological Section (1898-1908), contributed to its *Zapysky* (Proceedings; 1895-1913), *Khronika* (Chronicle; 1900-13) and *Etnografichnyi zbirnyk* (Ethnographic Collection; 1895-1914). Under the Society's auspices he published a number of works in literary history, ethnography and history, including *Apokryfy i legendy* (Apocryph and Legends; 5 vols., 1896-1910), *Halysko-ruski narodni pryvodyky* (Galician Ruthenian Folk Proverbs; 3 vols., 1900-10), *Hromadski shpikhiliry v Halychyni 1784-1840* (Communal Granaries in Galicia; 1907) and *Azbuchna viina v Halychyni 1859 r.* (The Alphabet War in Galicia, 1912). He also published *Narys isoriv ukrainsko-ruskoj literatury do 1890 r.* (An Outline History of Ukrainian-Ruthenian Literature to 1890; 1910).

In 1899 Franko left the Radical party and joined Hrushevsky and others to form the Ukrainian National Democratic Party. Although Franko was to leave the latter party after a year and return to the Radicals in 1904-5, the 1899 break with socialism was decisive. In 1900 he came out eloquently in favour of Ukrainian state independence in the essay "Poze mezhamy mozlyvoho" (Beyond the Bounds of the Possible). In 1906 he renounced in print the political legacy of Drahomanov.

In 1907-8 Franko became ill and had to travel to sanatoriums abroad in 1908-10 and 1912. He was plagued by paralysis and insanity, believing himself to be in communication with spirits. In particular he was haunted by the ghosts of Drahomanov and Mickiewicz, both of whom he had "betrayed" in the period 1897-1906. He died on 28 May 1916 and was buried in Lyshakiv cemetery in Lviv. Although it was wartime, thousands of mourners joined his funeral procession.

KOLUMN-EYKA



Demjan Hohol

On 6 November, four papers analyzing Ukrainian dance in Canada were presented at the "Visible Symbols" conference in Winnipeg. The Canadian Institute of Ukrainian Studies had commissioned these papers from four Ukrainian-Canadian dancers whom, it was hoped, would represent a cross-section of the people involved in Ukrainian dance today. As the dancesession was limited to two hours, the number of presentations had to be restricted so as to permit some discussion of them.

The dance session was divided into two sections. The first portion consisted of a major presentation by Vancouver's Lesja Pritz, examining the entire evolution of Ukrainian dance in Canada. Lesja has been involved with Ukrainian dance in Canada's major ensembles for many years. She was one of Edmonton's SHUMKA dance group's first crop of leaders, who carried that ensemble's dynamic approach to various parts of the country. Lesja initially travelled to Ottawa, where she began the DNIPRO ensemble, but now resides in Vancouver, where she has started yet another dance group.

Lesja's paper was both detailed and comprehensive. It began with a look at Vasyf Avramenko's arrival in Canada, and his initial influence on dance forms and Canadian-Ukrainian society in general. Avramenko first worked with existing youth organizations, as they provided a readily available group of young people to work with, as well as a guaranteed audience of parents. His first ensemble toured western Canada twice, performing in as many as forty-seven concerts during its second tour. When Avramenko left Canada for Chicago, the Canadian Ukrainian Youth Association (CYMK) became so involved in Ukrainian dancing that other organizations criticized it for being one-track minded in its cultural programming. By 1946, however, the youth organization MUNO also started getting more involved in Ukrainian dancing, and ultimately played a very important role in establishing most of Canada's major Ukrainian ensembles in the late 1950s and early 1960s.

In 1951, Avramenko returned to Canada to find that the dance scene had changed considerably. Younger dance instructors whom he had trained had grown bored with his repertoire of eighteen rigidly-structured dances, and had begun to choreograph on their own, albeit with inadequate knowledge of how to do so. Avramenko's popularity in Canada had declined considerably since his first stay here.

The tours of the Soviet ensembles of Moiseiev and Virsky in 1958, 1961 and 1965, and the publication of Soviet books on Ukrainian dance, also had a tremendous impact upon Canadian-Ukrainian dance ensembles. For instance, the "traditional" opening of a Ukrainian concert with bread and salt being presented to an audience, actually has its roots in Virsky's dance "We are from Ukraine" (*My z Ukrainy*). Canadian dance ensembles now started producing their own choreography at a prolific rate, and this trend continued throughout the 1960's and 1970's. Unfortunately, their lack of knowledge about Moiseiev's and Virsky's theory and methodology tended to lead to either misapplication or simply blind copying of the Soviet style.

The Soviets, recognizing this increasing dependence of Canadian groups upon their guidance, have encouraged even further slavish dependence. Whereas in the 1950's and 1960's no non-Communists were allowed into Ukraine to study dance, Soviet policy was changed in 1975 to facilitate a more direct Soviet influence on what they call the "nationalist" groups developing in Canada. Regina's Pollava dance ensemble, affiliated with the pro-communist Association of United Ukrainians of Canada, has sponsored a workshop in Fort Ou'Appelle featuring Soviet instructors annually since 1975. Summer dance workshops have also regularly been held in Kiev. And in 1980 and 1981, the Ukraina Society sponsored four of Canada's best young non-communist Ukrainian dancers to study in Kiev for an eight month period.

This recent Soviet policy of "graciously" assisting Canadians to do Ukrainian dancing more authentically has unfortunately also had the effect of hindering the creation of indigenous Ukrainian dance choreography in Canada. This has been achieved by purposely propagating amongst many young Ukrainian Canadians the idea that they are so inferior to the Soviet school that they should not further "harm" Ukrainian dance by creating choreography on their own.

The second portion of the dance session featured three minor presentations analyzing the contemporary state of Ukrainian dancing in Canada, and a panel discussion of points of interest raised during all four talks. The first of these shorter presentations was made by Irka Belan, currently one of the senior dancers and choreographers of Winnipeg's RUSALKA ensemble. Irka began by speaking about her involvement in teaching dancing in the Manitoba Government-sponsored Ukrainian dance workshops for instructors, primarily in rural communities. The program is, she believes, very effective, and points to a need for even greater attention to be focused by urban Ukrainians on their rural counterparts.

A highlight of Irka's speech was her identification of four attitudes prevalent in Ukrainian-Canadian dance circles today: 1. Avramenko-worship — the idea of which is to maintain the purity of Avramenko's style of dance; 2. "Big Top" — a chorus-line attitude employing circus acrobatics, Hollywood schlock, and escapist internationalizing; 3. The "Sissy" syndrome — rejecting Ukrainian-Canadian choreography and following religiously Soviet Ukrainian styles and forms; and 4. "Trendy" — redefining and integrating Ukrainian folk dance with ballet, jazz, etc.

The second of the minor presentations was by Lusja Pavlychenko of Saskatoon's PAVLYCHENKO school and dance ensemble. Lusje gave a very personal account of her own

(Cont'd on Page 15)

Veryovka In Depth

(Continued From Page 9)

and some showing off. The musical accompaniment with its changing rhythmic qualities, was played at a slower tempo than in a typically ethnographic *Kozachok*. The dancers' slapping moves on their thighs and shins brought to mind Russian dance, even though the Veryovka performers did have the excuse of their *resheta* (tambourines), which were used quite imaginatively in the latter parts of the composition. One treads on thin ice in suspecting overt Russification, since folk dance lexicon can never be subjected to a definitive set of rules. It cannot be proven therefore, whether Homin was engaging in subliminal politics or merely exercising artistic licence.

Predictably, the encore used at the conclusion of each show was the ever-effective *Hopak*. Choreographed by Pavlo Virsky himself (not Vronsky as some programs indicated) the *Hopak* flowed and breathed and built well to a climax. We in Canada are also fairly competent performers of the *Hopak*, and the formations and solos used in the Veryovka production were not beyond the physical potential of many Canadian dancers. The difference was in the tight, clean presentation — a

discipline polished by hours of repetition and simply hard work.

For many of us in Canada the dancing in the show was perhaps unusual and unfamiliar. We may have a difficult time fitting the Veryovka numbers into our conception of Ukrainian dance, which has been strongly influenced by styles standardized by Vasyl Avramenko fifty years ago. Soviet Ukrainian dancing has much new material to offer, both in terms of ethnographic substance and theatrical presentation. We currently have some access to Soviet Ukrainian sources, and through an intelligent use of this body of knowledge we can develop the ability to separate the wheat from the chaff in our repertoires and techniques. Most of us are sensitive to the fact that we do not share their Soviet style of "internationalism". At the same time, after seeing what Veryovka can offer, we should realize that we cannot afford to completely ignore them either. We must remain aware that our own Ukrainian community's censorship instincts can prevent us from enjoying so much that is beautiful and legitimately ours.

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"I want to be
one of the crowd!"

"Is this the way?"



Think about it...talk about it.

It's easy to feel that to be one of the crowd means drinking, even drinking to excess. It's almost as if to be somebody you have to get smashed, blitzed or whatever. You can feel embarrassed or ashamed afterwards.

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Dialogue on drinking

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Meister

(Cont'd From Page 10)

In *Kontsert dlia orkestra*, M. Skoryk again demonstrates his versatility as a composer. His Carpathian *Kontsert dlia orkestra* has him return again to that romantic mountain region for inspiration. This *concerto grosso* has four movements. The first is an introduction, where lyrical and lively dance themes are intertwined. The second movement is a *kolomyika* for orchestra which maintains the colour of *troista muzyka*. The climax of the concerto is in the third movement recitative. Here, too, Skoryk evokes the sound of *tsymbaly*, *sopilky* and *trembity*. The work concludes with a dancelike fourth movement in which that most *Hutsul* of instruments, the violin, repeats a recurring theme so evocative of folklor.

Skoryk returns to Carpathian themes, but in a style so different from his score to S. Paradzhanov's *Tini zabutykh predkiv* or in his other compositions. Here the orchestration is fuller. If the earlier works were evocative of delicate *Marichka*, then the present work has more of the spirit of practical *Palahna*.

BASE NOTES:

In an earlier column a record by I. Shamo was reviewed. I have found out in the meantime from a member of the H. H. Veriovka Folk Ensemble that this composer is Iuri Shamo, the son of Ihor Shamo. Shamo *pere* is the composer of many contemporary popular songs, e.g. *Zacharovana Oesna* (The Enchanted Desna), *Ne shumy kaly-non'ko* (Do not rustle, guelder rose) and *Kyieve mii* (My Kiev).

Although most of the record would not fall within the purview of this column as the works were written by Bulgarian and Russian composers, there is an outstanding Ukrainian composition on Balkanton's *Pravoslavni pesnopenia* — Orthodox Chants (BXA 1326). The disc features the Men's Chamber Choir under Krustio Marev (with N. Gyouzelev, soloist), which gives a beautiful rendition of Artemii Vedel's "*Narikakh varylonskykh*." The piece is traditionally sung on lauds of the Sunday of the Prodigal Sun; and the one cut (11'37") is worth the price of the album if you love Vedel's music.

A Film Review

Barry Melnyk-LaChuk

ZITZ



A gala affair. One of the social events of the decade. The offices of that most subversive of Ukrainian political and cultural organs, were clotted with people. The *chai* was bubbling on the hot plate; white gloves and black tails were in evidence; manservants were discreetly presenting plates of tiny sandwiches without crusts. Impossible, you say. But not: this was neither Paris nor New York. It was Edmonton, Alberta, Canada. The occasion: not simply the second *soiree* Student was to hold in their new offices; rather, the private (all right, vanguard) showing of writer-actor-director Dana Andersen's newest and most fully realized work, a featurette unquestionably destined for cult status among ethnic Canadians, *The Paranoid Man With Acne*.

Who knows whether the great North American movie-going public will respond? Certainly the intellectual and pulmonary elite of Edmonton's Ukrainian community did. The audience was primed for the main event by a series of characteristically brilliant Andersen shorts, as well as the director's first featurette, the impossibly hilarious *Lazer Priest*. A scant measure of sobriety was then restored as the audience guffawed over proletarian slapstick at the expense of the American artistic set — the Three Stooges' *Pop Goes the Easel*.

Far be it for me to ruin your fun, however, by dissecting the high comedy that is *The Paranoid Man With Acne*. Suffice it to say that the film concerns one John Remmie (Dana Andersen), a neurotic author who is offered the task of transcribing the experiences of a recent Soviet emigre. Having agreed to the task, Remmie rendezvous with the mysterious man in a deserted farmhouse in the midst of the Ukrainian-Canadian heartland, the small rural Alberta community of Rochester. As the heavily-accented emigre recounts his experience, the audience witnesses a stream-of-consciousness montage of stills: sepia-toned photographs of peasants working the fields, *solo* dance groups and, yes, fleetingly, even that symbolic deity of Ukrainian nationalism, Taras Shevchenko. (Perhaps you caught his cameo appearance in *Moscow Does Not Believe In Tears*). By the time the narrator concludes, it becomes clear that these confessions are of an explosive nature. As if to underline this, the emigre warns the already paranoid writer, "Beware! Dey -" ostensibly the KGB — "veel stop at nutting to get dees book." But here I stop, for it would be a pity to spoil for you the climax of high pathos that crowns the film.

Andersen himself, present at the screening, was unmoved by the exhilarated reception his films, especially *Paranoid Man*, had received. I questioned him as to the allusions some had seen in his films; specifically, I referred to the mention of Dovzhenko's *Zemlia* during the rural scenes, and comments murmured as to the love of hand-held camera Andersen appears to share with Sergei Paradjanov (*Shadows Of Our Forgotten Ancestors*). His response: "Hey, *Khlopets* — nothing surprises me now. If you'd have taken the trouble to read the reviews from the world premier of *Paranoid Man*, you'd know that already critics have compared my acting to Keaton's, my direction to Chaplin's, my photography to Wenders'. I have a style of my own though, comparing me to Paradjanov is like comparing pomegranates to Easter bunnies." Later, an expatriate Torontonion asked if the film might possibly be shown soon in the city of his birth. Enigmatic as always, Andersen retorted with a question of his own — "Well, if I did, what would I get out of it?"

Andersen, appropriately enough, is of both Scandinavian and Ukrainian origin; thus it is not only in his films but also in his ancestry — remember *Kni'az* Oleh from *Sadochok*? — that he may be said to represent the bedrock roots of the Ukrainian-Canadian experience. When queried as to when we might see another work touching on his and our ethnicity, he would not say. The mysterious director, as usual attired entirely in black, would only state with a mischievous glint in his eye, that his next film would be about a man named Larry. Rumor has it that in the film Larry compulsively carries with him a briefcase full of chocolate Easter bunnies. Insiders tell us that the film has Larry being falsely accused of committing ten murders. So it is difficult to tell. — *Voistyno shcho?* We simply have to wait for the next work of Dana Andersen, whose *Paranoid Man With Acne* would seem to give us another name to add to a pantheon that heretofore includes Harvey Spak and Halya Kuchmij.

Editorial

(Continued From Page 2)

It appears that this militarization will serve two related purposes. The first is to force Europe and the Soviet Union back into Cold War positions. Unfortunately, no relief for the Poles and other East Europeans would result from such an action. Rather, it seems that internally in Poland, as well as throughout Eastern Europe, a return to Stalinist terror would be the most likely result of a new Cold War. We can already begin to see the elaboration of this policy, with the increase in harsh rhetoric; the decision to develop and deploy the neutron bomb; the moves to station nuclear-armed cruise missiles in Europe; and by open, irresponsible talk by people like Al "I'm in charge" Haig, about the feasibility of limited nuclear warfare in Europe.

With such an increase in tension between East and West, the United States will be that much freer to deal with the evermore frequent revolts occurring in its client states. The recent "losses" of Vietnam, Iran and Nicaragua, as well as the on-going revolution in El Salvador, have convinced American ruling circles that its time to take out the 'Big Stick' again. A generally depressed, yet increasingly militarized economy, coupled with increased tensions with the Soviets, will make it easier both internally and externally for the U.S. to directly intervene in the Third World in the name of a resurrected anti-communist crusade.

The U.S. has of late even been shaking the 'Big Stick' at Canada for its "nationalistic" policy of Canadianizing the oil industry. It wouldn't surprise me in the least if a situation ever arose whereby Canadians got their act together and took back control over their resources from the transnationals, U.S. mannes would march across the border to save us from the Communists.

When I think about what is going on south of the border I can only shake my head in disbelief. Does the United States think it can continue to bully most of the world into accepting its domination? Evidently the lessons of Vietnam haven't sunk through the thick skulls of America's current leadership. Interventions in the Third World aren't going to be easy anymore, as Vietnam clearly showed. Furthermore, the dangerous game of nuclear proliferation and military build-up increasingly threaten us all with mass destruction.

Unfortunately, the cure for our ailing "friend" to the south will not come about with a mere change from Republican to Democratic leadership. History has shown that it is useless to hope for change from politicians who are tied to the existing order. Rather, the only hope for a cure rests on the emergence of a grass roots movement, similar to the Civil Rights and Anti-War movements, to change not only current policies but the institutions of the land which are the cause of America's malaise.


Bohdan Klid



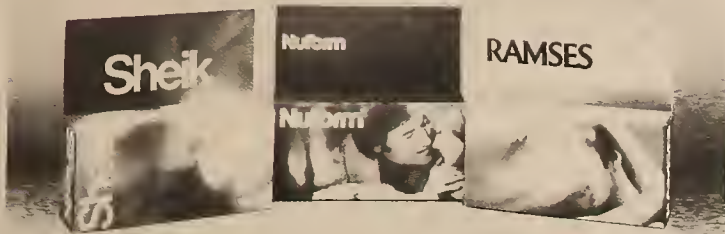
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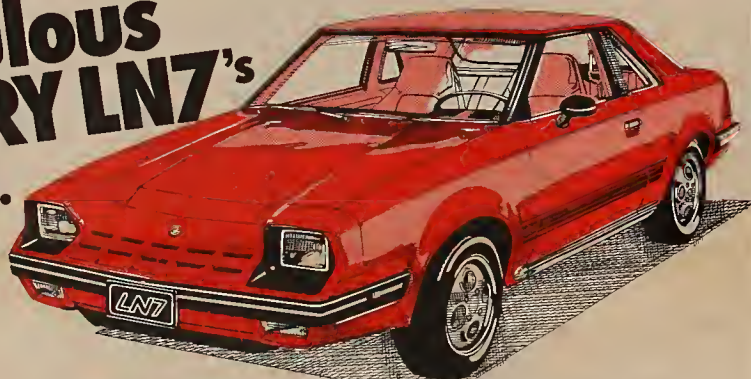
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2. Contest will commence September 1, 1981.

3. There will be a total of 3 prizes awarded (See Rule #3 for prize distribution). Each prize will consist of a 1982 Mercury LN7 automobile (approximate retail value \$9,000) each. Local delivery, provincial and municipal taxes as applicable, are included as part of the prize at no cost to the winner. Other's permit and insurance will be the responsibility of each winner. Each car will be delivered to a Mercury dealership nearest the winner's residence in Canada. All prizes will be awarded. Only one prize per person.

4. Prizes must be accepted as awarded; no substitutions.

5. Selections at random will be made from all entries received by the Sweepstakes judging organization by noon on the following dates: October 21, 1981; December 15, 1981 and the contest closing date, February 15, 1982. Entries not selected in the October 21 draw will automatically be entered for the December 15, 1981 draw. Entries not selected in the December 15, 1981 draw will automatically be entered for the final draw February 15, 1982. One car will be awarded in each draw. Chances of winning are dependent upon the number of entries received. Selected entrants, in order to win, will be required to first correctly answer a time-limited, arithmetical skill-testing question during a pre-arranged telephone interview. Questions of the judging organization shall be final. By entering, winners agree to the usual then name, address and photograph for including publicity in connection with this contest. The winner will also be required to sign a legal document "Waiving" compliance with contest rules. The names of the winners may be obtained by sending a stamped self-addressed envelope to: TCTS, 410 Laurier Ave. W., Room 650, Box 240, Station O, Ottawa, Ontario K1P 6C4.

6. This contest is open only to students who are registered full-time or part-time at any accredited Canadian University, College or Post-Secondary institution. Employees of TCTS or its member companies and affiliates, its advertising and promotional Agencies, the independent judging organization and their immediate families are not eligible. This contest is subject to all Federal, Provincial and Municipal laws.

7. Quebec Residents: All taxes eligible under la Loi sur les loteries, les courses, les concours publics et les jeux d'argent d'amusement have been paid. A complaint regarding the administration of this contest may be submitted to the Régie des loteries et courses du Québec.

The Long Distance Feeling Hidden Word Game.

Read through the list of words. You'll find these words in all directions - horizontally, vertically, diagonally, and backwards. Once found, draw a circle around each of the letters of that word in the puzzle, then strike it off the list. Circling it will show

you a letter has been used but will leave it visible should it also form part of another word. When all letters of all listed words are circled, you'll have the given number of letters left over and they'll spell out the hidden word.

Solution: 11 letters

A way
C care
cheery
convenient
D
dial
directory
E easy
F family
feelings
G gift
I idea
L list
M miss
N new
O over
S sounds
surprise
T telephone
touch
V value

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Address _____
City/Town _____
Postal Code _____
Tel. No. (your own or where you can be reached) _____
University Attending _____

	1	2	3	4	5	6	7	8	9	10
1	T	N	E	I	N	E	V	N	O	C
2	C	E	D	O	Y	C	U	S	E	T
3	O	E	L	S	H	L	U	L	O	W
4	A	V	A	E	M	R	I	U	A	M
5	W	E	E	U	P	S	C	M	L	V
6	A	R	M	R	T	H	E	R	A	C
7	Y	G	I	F	T	N	O	I	I	F
8	C	S	S	A	S	O	U	N	D	S
9	E	T	S	G	N	I	L	E	E	F
10	E	D	I	R	E	C	T	O	R	Y

Solution _____

-Kolumn-eyka-

(Cont'd From Page 11)

involvement in Ukrainian dancing, from its very beginnings to the present. She emphasized that she has learned not only about dancing from such "purists" as Avramenko, Peter Hladun, and Olya Zaklins'ka, but also about costuming from Mrs. Kosych and music from Dr. Pavlo Macenko. She cautioned Ukrainian-Canadians to be wary of any "instant" experts on the Ukrainian dance scene, and further emphasized the need for a well-rounded and adequate knowledge of Ukrainian dancing, warning that having only "a little bit of knowledge is dangerous."

Lusia identified as the major experiences of her dance career seeing the Virsky ensemble for the first time, and being able to exchange ideas with Soviet Ukrainian dancers through the Fort Ou'Appelle Soviet workshops. She explained that she has done her best to produce a higher quality of individual dancers through the application of ballet training, and said she was pleased to see that many of her students have gone on to professional dance careers in some of Canada's major ballet ensembles.

The third minor presentation was by Demjan Hohol, who is essentially a product of the SHUMKA school of dance, having danced in the group for nine years and studied under Gerry Metrunec, Marion Ostapchuk, and Chester Kuc. Hohol represented the next generation of dancers just starting to make itself felt on the Ukrainian-Canadian dance scene. This younger group is typified by a higher level of individual dance ability and a greater self-confidence and consciousness of being Ukrainian. Like others in his age group, Hohol is struggling to get out from under the protective wings of the older generations of dancers.

Demjan emphasized the nationalist nature of Ukrainian dance — we do Ukrainian dancing because it is Ukrainian, because it is our own form of dance, and because it has the potential to become a meaningful, viable fine art. Like Lusia, Demjan recognized the need for a well-rounded education, calling for dancers and choreographers to become familiar with all aspects of Ukrainian culture. In his opinion, choreographers need to have extensive knowledge about Ukrainian history, sociology, economics, politics, dress, music, folk and fine art, literature, etc. Hohol argued that the current crop of young-and-upcoming dancers will in time produce another generation of even better-trained dancers. Finally, he encouraged Ukrainian-Canadian dance ensembles to perform more often in Canadian centres, rather than seeking glory and glamour in exotic lands.

More important than all of the individual points identified in the above summary of the four presentations, was the unanimous agreement of the four panelists on a number of issues. The degree of consensus seems to have surprised and delighted the panelists themselves, who were amazed to learn that their thinking could be so much alike, despite their apparent differences in background, age, and training. The seven areas of agreement were as follows:

1. Ukrainian dance in Canada now finds itself in the critical situation of lacking well-trained and sufficiently-qualified choreographers and teachers. The quality of dancers has risen, and continues to rise — what do we now do with them?
2. Ukrainian dance requires an authentic base in order to have any credibility. Macho men and cosmetic women are negative stereotypes which have unfortunately come to be associated with Ukrainian dancing. Greater time and effort must be applied by leaders in the Ukrainian-Canadian dance community to acquire much greater knowledge than is currently being displayed by Ukrainian dance groups. For instance, much greater attention to ethnographic authenticity must be shown in the presentation of regional Ukrainian dance forms than is currently the norm.
3. Ukrainian dance in Soviet Ukraine does indeed reflect the official Soviet cultural policy of "Socialist Realism," wherein all art must serve the political ends of the state. In other words, "art for art's sake" is not officially tolerated by the Soviet government. Therefore, as Canadian-Ukrainians, we must be very careful in how we apply "gracious" Soviet offers of assistance to the further evolution of Ukrainian dance in Canada.
4. The true character of Ukrainian dancing should not be submerged by misuse of western dance forms such as ballet and jazz. Ballet, jazz, eurythmy, yoga, etc., may be used to train Ukrainian-Canadians to be better dancers, and may even be used in experimental choreography. However, they are not a substitute or alternative to the Ukrainian character of Ukrainian dancing.
5. Ukrainian stage dance should be treated as the fine art form that it has become. Ukrainian dancing is almost totally extinct as a folk dance, unless steps are taken to re-introduce it into the folk dance.
6. Distrust and competitiveness between Ukrainian dance groups and individuals should be overcome. Ukrainian-Canadian dancers should be more open-minded than they are now, and willing to share with each other their knowledge and ideas.
7. There is a great need for further study on a scholarly level of the Ukrainian dance phenomenon in Canada. Greater study will lead to a better quality of Ukrainian dance in Canada. And quality of dance should never be overshadowed by a desire for quantity.

Fleming

them suffer a great deal. And yet they play an important role — whether it was Ukrainian women and the pioneering of the prairies, or the Italian women in some of the cities. It hasn't happened as much in the Ukrainian community, but in a

number of communities those women have been left behind as their husbands and children integrated into society. So, for me, privately and personally, that's one I care a whole lot about.

Symbols

(Continued From Page 1)

the few sessions to stimulate prolonged discussion. Most of the speakers stressed "primary symbols" as the key to attitude changes in the Ukrainian-Canadian community (especially Wsevolod Isajiw's paper "Symbols and Ukrainian-Canadian Identity: Their Meaning and Significance"). Examples such as the deteriorating value of symbols like the blue and yellow flag were offered by some of the speakers as an illustration of images that were losing their potency as "primary symbols". It was pointed out that many meaningful symbols that were brought over with the various immigrations from Ukraine are now becoming increasingly meaningless in the modern North-American context. Freelance writer Jars Balan of Edmonton argued with Zenon Pohorecky that there are a growing number of extremely powerful symbols that originate in Canadian society, such as the Byzantine church on the prairie, the Vegreville pysanka, and figures from Ukrainian-Canadian social history. Ukrainian-Canadian hockey stars were also offered as an example of how attitudes and symbols were changing. These observations then provoked a lengthy debate between those who championed fine arts and those who defended popular culture.

One of the more inspiring sessions centered around Ukrainian dance. Alexandra Pritz' paper on "The Evolution of Ukrainian Dance in Canada: An Analysis" was especially enlightening considering the general absence of such material. What was even more intriguing was the ability of many of the speakers to articulate with great ease their perceptions of Ukrainian dance in Canada. When asked if folk-dance could occur on stage, there was general agreement from the panel that once you "perform" folk-dance on the stage it stops being "folk". Another point brought up in the discussion was whether or not there is a possibility to form a professional (national) Ukrainian Canadian dance company. Other constructive suggestions emerged from this well-attended session although nothing concrete was formulated.

There is a possibility that a one hour video production may be commissioned by the C.I.U.S. as a summary of the conference's events. It still hasn't been decided if the full proceedings of the "Visible Symbols" conference will be published, as has been previously done with several other C.I.U.S.-sponsored gatherings. It is to be hoped that the ideas generated by the conference do get into wide circulation as they will surely be a stimulus to further development in the arts.

The participants of "Visible Symbols" generally were pleased with the results of the two-day affair. Although the C.I.U.S. initiative in organizing a seminar on Ukrainian Culture in

Canada must be commended, there are certain qualifications to this commendation. The absence of performing artists and the sometimes inhibiting academic formality of many of the sessions could have been avoided. As one dance choreographer observed: "I can't believe that there are so few dancers and artists here. The people in there are talking about us, and we're not here." One of the problems may have been the lack of publicity about the conference, or perhaps the C.I.U.S. was simply looking for a limited audience, thus excluding many of the young culturally active individuals outside campus settings. It is noteworthy that when debate was allowed to continue over the time limits originally set for some sessions, many of the participants felt that discussions were more interesting and inspiring. As a student of dance from Toronto was overheard to remark after the extended discussions following the "In Search of Symbols" session: "I haven't seen so many old people upset in a long time."

This passing statement underlined the important contribution made by some of the younger speakers at the conference. If the quality of the discussions and presentations by them are any indication of how well-developed the cultural milieu is among the youth of the community then as in Ukrainian-Canadian politics, it might be time for the old guard to move aside. The cultural perceptions among the modern generation of Ukrainian-Canadians were characteristically inspired and dynamic, in contrast to some of the hackneyed outlooks expressed by more august presenters at the gathering.

All-in-all, the entire weekend justified the considerable effort that went into planning and organizing it.

Letter

(Cont'd From Page 2)

course. He points out that all these terms, be they animal or sexual associations, are denigrating to women, and that "without exception, [they are] clearly antithetical to the conception of women as human beings."

"Hosebag" was used in the *Student* review as an ostensibly legitimate term. I trust that in future the editors of *Student* will abide by their constitution and pay greater attention to "details" of this sort.

Sonia Maryn
Toronto

Reply To Critique

Baker actually includes hosebag in his list of epithets which conceive of women in terms of female genitalia? Peter T. Melnychuk, then, might stand to be corrected. When contacted, he confessed he was naive to the "fact" that hosebag had an anatomical connotation, and rather opined that "hosebag" was the female equivalent of the male epithet "hoser." Melnychuk also noted that when he heard or read the word "hoser," he felt himself neither violated nor sexually objectified. He also pointed out that the character in question was indeed a caricature of domesticity and servitude; if this was objectionable to some, he felt no personal responsibility. Rather he urged that Ms. Maryn write the film's screenplay and director. Ultimately, however, the question is up to the collective, our film critic concluded, after yawning, that perhaps in the future the editors might substitute the word "hoseperson" for the term(s) in question.

P.M.



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